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'This ever-recurring Light of the East'



Editor :
D.C. Jain

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EDITORIAL

We have great pleasure to present in the benevolent hands of the Indologists of India and abroad, this important publication 'PRACI - JYOTI', the Digest of Indological Studies, a regular publication of this Institute. Present issue is the combination of volumes XXVI and XXVII and carries 472 Abstracts of notable research papers published in reputed research Journals on Indology throughout the world.

In spite of our best efforts, we are still lagging behind by three years. This is mainly due to the late availability of the required Journals--both Indian and Foreign. The Editor, therefore, makes fervent appeal to all the Universities and Indological Institutions to keep on sending quickly the necessary informations so as to make the section of 'Research Institutions in India and Abroad' more comprehensive and lucid.

We are greatly indebted to our esteemed Vice-Chancellor, Prof. Bhim S. Dahiya, who has been taking keen and constant interest in the development of research of Sanskrit and Indological Studies as well as publication of the 'Praci-Jyoti' in this University.

We are also thankful to the University Grants Commission for providing financial assistance towards subsidizing the publication cost of this Journal. We are very thankful to the subscribers and scholars for their continued warm support and co-operation in patronizing this publication.

We are also thankful to the members of the Editorial Advisory Board for their co-operation and valuable guidance from time to time in making this volume up to the standard of a Digest.

My thanks are also due to our colleagues -- Prof. (Mrs.) Indu Sharma, Dr. Ranvir Singh, Dr. Shri Krishan Sharma and Dr. Brij Mohan Sharma for their kind co-operation in bringing out this issue. Dr. (Mrs.) Manjula Girdhar, Assistant Editor and Mrs. Kamla Arora, Proof-Reader have devoted much of their time and energy in preparing the press-matter and going through its proofs minutely. Thanks are also due to them for rendering help in preparation and publication of this issue.

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D.C.JAIN

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Journals Consulted for Abridgment

N.B. :- * Journals utilised for abridgment for this issue.

AA	Artibus Asiae, Ascona (Switzerland).	English
AAIHSR	Adhyayana-Anusandhāna, Institute of Higher Studies and Research, Bapu Bagar, Jaipur.	Hindi
AArc.	Acta Archaeological, Budapest.	English
AB	Abhinandana-Bhārati, Prof. Krishna Kant Handiqui Felicitation volume, Kamarupa Anusandhana Samiti (Assam Research Society), Gauhati.	English
* ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona.	English
■ Adv.	Advent, Pondicherry.	English
AE	Annee Epigraphique, Paris (France).	French
AH	Aryan Heritage, Monthly Journal of DAVS, New Delhi - 55.	English
AI	Ancient India, Bulletin of the Archaeo- logical Survey of India, New Delhi..	English
AIS	Assam Information, Shillong -	Hindi.
AJ	Antiquaries Journal, London.	English
AJA	American Journal of Archaeology, America.	English
AJL	Ajasrā, Lucknow.	Sanskrit
AJP	Australian Journal of Philosophy.	English.

Alo.	Ālocaṇā, Delhi.	Hindi.
AM	Asia Major, London.	English.
AMB	Astrological Magazine, Bangalore.	English.
An.	Anthropologist, Delhi.	Bi-lingual.
Ane .	Anekānta, Delhi.	Hindi.
Ant.	Antiquity, Cambridge.	Bi-lingual
Anv.	Anveṣaṇā, Research Journal of L.B. Shastri Kendriya Sanskrit Vidyapeetha, New Delhi.	Hindi.
Anvi.	Anvikṣā, Jadavpur University, Calcutta.	Bi-lingual.
AO	Archiv Orientalni, Praha (Czechoslovakia).	Multi-lingual.
AOB	Acta Orientalia, Budapest.	Bi-lingual.
AOC	Acta Oriental, Copenhagen.	English .
AOM	Ars Orientalis, Michigan Publications on East Asia, 104 Lane Hall. The University of Michigan, Ann Arbor, Michigan 48109.	English.
*AORM	Annals of Oriental Research, University of Madras, Madras.	Multi-lingual
AP	Aryan Path, Bombay.	English
APh.	Acta Philologica Scandinavia, Copenhagen.	English
APQ	American Philosophical Quarterly, . Pennsylvania.	Bi-lingual
AQG	Assam Quarterly, Gauhati.	English
ArA	Arts Asiatique, Paris (France).	English
ARB	Asiatic Research Bulletin, Seoul (South Korea).	English
Arc.	Archaeology, New York.	English

Arc.J	Archaeological Journal, London.	English
Arc.R	Archaeological Reports, London.	English
Ary.	Aryana, Kabul (Afghanistan).	Persian
As.B	Asian Studies, Bombay.	English
ASEB	Asiatische Studien Etudes Asiatiques, Bern (Switzerland).	Bi-lingual
ASK	Ahbinava Surabhirati, Kanpur.	Sanskrit
ASP	Asian Studies, Quezon City (Philippines).	English
As.R	Asian Review, London.	English
*AUJR	Agra University Journal of Research Agra.	Bi-lingual
*AUJ	Avadh University Research Journal, Faculty of Arts, Faizabad.	Bi-lingual
BAHA	Bulletin of Ancient History and Archaeo-logy, University of Sagar, Sagar.	English
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry.	English
BASI	Bulletin of the Anthropological Survey of India, Calcutta.	English
BASOR	Bulletin of the American School of Oriental Research, Baltimore (USA).	English
BASPR	Bulletin of the American School of Pre-historic Research, Harvard.	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda.	English
BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhawana, Surat.	Bi-lingual

BDAC	Bibliographie D' Archaeology Classical, Rome.	French
BDCRI	Bulletin of the Deccan College Research Institute, Poona.	Bi-lingual
BDHM	Bulletin of the Department of History of Medicine, Hyderabad.	English
BEFEO	Bulletin de L' Ecole Francaise D. Extreme Orient, Paris (France).	English
Bha.	Bhārati, Varanasi.	English
Bhm.	Bhārati Maniṣā, Varanasi.	English
Bh.V	Bhāratavarṣa, Calcutta.	Bengali
BIA	Bulletin of the Institute of Archaeology.	English
BI(E)S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi.	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London.	Multi-lingual
BIMB	Boletim do Instituto Menezes Braganca, Bastora (Goa).	French
*BISHM	Bulletin of the Indian Society for History of Mathematics, Uni. of Delhi - 110007.	Bi-lingual
BITC	Bulletin of the Institute of Traditional Culture, Madras.	English
BJ	Bhavan's Journal, Bombay.	English
BJA	The British Journal of Aesthetics, London.	English
BM	Burlington Magazines, London.	English

*BMA	Bulletin of Museums and Archaeology in U.P. State Museum, Lucknow.	English
BMQ	British Museum Quarterly, London.	English
BO	Bibliotheca Orientals, Leiden.	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscript Library, Madras.	Bi-lingual
BP	Bibliographie De La Philosophie, Paris (France).	Multi-lingual
BPP	Bengal-Past and Present, Calcutta.	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta.	English
BPWMB	Bulletin of the Prince of Wales Museum of Western India, Bombay.	English
BRA	Bulletin Vanhet Rijks Museum, Amsterdam (Netherlands).	Dutch
Br.V	Brahma Vidya, Adyar (Madras).	English
BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta.	English
BS	Bhāratiya Sāhitya, Agra.	Hindi
BESI	Bulletin de La Societe de Etudes Indo Chinoises, Saigon.	French
BSL	Bulletin de La Societe de Linguistic de Paris, Paris (France).	French
BSOAS	Bulletin of the School of Oriental and African Studies, London.	English
BSSS	Bhārati-sodha Sāra-Saṁgraha, Jaipur.	Hindi
BTLV	Bijdragen Tot Detaal Lan En Volkenkund, The Hague (Netherlands).	Dutch

*BV	Bhāratīya Vidyā, Bombay.	English
CAJ	Central Asiatic Journal, The Hague (Netherlands).	Bi-lingual
*CASS	CASS Studies, Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	English
CC	Chinese Culture, Taiwan, China.	English
*CF	Cultural Forum, New Delhi.	English
Cons.	Conspectus, New Delhi.	English
CQ	China Quarterly, London.	English
CR	Calcutta Review, Calcutta.	English
CRB	Commenta ar Van hugo de Groot op de Lex Romana Burgundio-num, Amesterdam (Netherlands).	Dutch
CSSH	Comparative Studies in Society and History, The Hague (Netherlands).	English
CT	Ceylon Today, Colombo.	English
CUAHS	Calcutta University Department of Ancient Indian History & Culture, Souvenir, Calcutta.	English
Dhi.	A Review of Rare Buddhist Texts, Central Institute of Higher Tibetan Studies, Varanasi.	Multi-lingual
DI	Darshan International, Moradabad.	English
DT	Darsanika, Traimasika, Faridkot.	English
DUS	Dacca University Studies, Dacca.	English
EA	Eastern Anthropologist, Lucknow.	English
EACS	East Asian Culture Studies, Tokyo.	English

*EH	Epiphanie des Heils, Zur Heilsgegnung in Indischer and christlicher religion, WIEN.	Bi-lingual
*EI	Epigraphia Indica, Delhi.	English
EO	Ethical Outlook, California.	English
EPh.	Etudes Philosophiques, Paris (France).	French
Et.	Ethics Chicago.	English
ETC	E.T.C., California (U.S.A.).	English
Eth.	Ethnos, Stockholm (Sweden).	English
EV	Epigraphika Vostoka, Moscow.	Russian
*EW	East and West, Rome (Italy).	English
Exp.	Expedition Philadelphia (U.S.A.)	English
FA	France Asia, Tokyo.	Bi-lingual
FL	Folk Lore, Calcutta.	English
FMJ	Federation Museum Journal, Kuala Lumpur (Malaysia).	English
GA	Gazette Des Beaux-Arts, Paris (France)	Bi-lingual
*GL	Glory of India, A quarterly Journal on Indology, Delhi.	English
Hib	The Hibbert, Journal, London.	English
HGST	Hiraga Gennarietson Temps, Paris (France).	French
Hind.	Hindustāni Traimāsika, Allahabad.	Hindi
HJAS	Harvard Journal of Asiatic Studies, Harvard.	English
HR	History of Religion, Chicago (U.S.A.)	English

HS	Historickz, Sbormk, Prague.	Czech
HSAJ	Haryana Sahitya - Indological Akade mi, Journal of Indon Study, Chandigarh.	Bi-lingual
HTR	Harvard Theological Review, Massachusetts (U.S.A.)	English
Hum.	Humanist, Ohio (U.S.A.)	English
IA	Indian Antiquary, Bombay.	English
IAC	Indo-Asian Culture, New Delhi.	English
IArc.	Indian Archives, New Delhi.	English
IAS	Indo-Asia, Stuttgent (W. Cermany).	German
IC	Islamic Culture, Hyderabad.	English
*IH	Indian Horizons, New Delhi.	English
IHQ	Indian Historical Quarterly, Calcutta.	English
II	Indo-Iranica, Calcutta.	Bi-lingual
IIJ	Indo-Iranian Journal, The Hague (Netherlands).	Bi-lingual
ILS	Indian Institute of Language Studies, Patiala.	English
IJDL	International Journal of Dravidian Linguistics, Kerala, Trivandrum - 695001.	English
*IJHS	Indian Journal of History of Science, New Delhi.	English
IJL	Indian Journal of Linguistics, Calcutta.	English
IJP	Indian Journal of Parapsychology, Jaipur.	English
IL	Indian Literature, New Delhi.	English
ILn.	Indian Linguistics, Poona.	English

*IMB	Indian Museum Bulletin, Calcutta.	English
IMR	Indian Museum Review, Delhi.	English
*Ind.	Indica, Calcutta.	English
Inq.	Inquiry, Oslo (Norway).	English
ION	Instituto Orientate de Napoli, Roma.	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindavan.	English
IPQ	International Philosophical Quarterly, New York.	English
*IPQP	Indian Philosophical Quarterly, Poona.	English
IQ	Indian Quarterly, Delhi.	English
IS	Indian Studies: Past and Present, Calcutta.	English
*JA	Journal Asiatique, Paris (France).	French
JAA	Journal of Archaeology in Andhra Pradesh.	English
*JAAS	Journal of Asian and African Studies, Institute for the study of Languages and Cultures of Asia and Africa, Tokyo Gaikokugo Diagaku, 4, Nishigahara, Kita Ker, Tokyo 114.	Bi-lingual
*JAHRS	Journal of the Andhra Historical Research Society, Hyderabad.	English
*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta.	English
*JAINS	The Journal of Academy, Indian Numismatics and Sigilography, Indore.	English
*Jant/JSB	Jaina Antiquary/Jaina Si-dhanta Bhaskara, Arrah (Bihar).	Bi-lingual
JAOS	Journal of The American Oriental Society, New Haven (U.S.A.)	English

JAP	Journal of Analytical Psychology, London.	English
JARS	Journal of the Assam Research Society, Gauhati.	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.)	English
*JASB	Journal of the Asiatic Society, Bombay.	English
*JASC	Journal of the Asiatic Society, Calcutta.	English
JASK	Journal of the Asiatic Society, Seoul (S. Korea).	English
JASOB	Journal of the Asiatic Society of Bangladesh, Dhaka.	English
JAU	Journal of the Annamalai University, Annamalainagar.	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay.	English
JBRs	Journal of the Burma Research Society, Rangoon.	English
JBRSP	The Journal of the Bihar Research Society, Patna.	English
JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo.	English
JDHB	Journal of the Department of Humanities, University of Burdwan.	English
JEAS	Journal of the East Asiatic Studies, Manila. (Philippines).	English

JESHO	Journal of the Economic and Social History of the Orient, Leiden.	English
*JESI	Journal of the Epigraphical Society of India, Dharwar.	English
*JGJKSV	Journal of the Ganga Nath Jha Kendriya Skt. Vidyapeetha, Allahabad.	Multi-lingual
JGRS	Journal of the Gujarat Research Society, Bombay.	Bi-lingual
*JH	Journal of History, Dept. of History, Jadavpur University, Calcutta.	English
*JHR	Journal of Historical Research, Ranchi.	English
*JHS	Journal of the Haryana Studies, Kurukshetra.	Bi-lingual
*JI	Journal of Ithihāsa, State Archives, Govt. of Andhra Pradesh, Hyderabad.	English
JIAP	Journal of Indian Academy of Philosophy, Calcutta.	Bi-lingual
*JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan).	Bi-lingual
JICPR	Journal of Indian Council of Philosophical Research, 14-AB Lal Bahadur Shastri Marg, Delhi-110 001.	English
JICSLs	Journal of Institute for the Comprehensive Studies of Lotus Sutras, Rissho University, Tokyo (Japan).	Bi-lingual

*JIH	Journal of Indian History, Trivandrum.	English
*JIJ	Jijñāṣā : Journal of the History of Ideas and Culture, Jaipur.	English
JIMAI	Journal of Indian Museum Association of India, Bombay.	English
*JIP	Journal of Indian Philosophy, Holland.	English
*JJU	Journal of Jiwaji University, Gwalior.	Bi-lingual
*JJVB	Journal of the Jain Vishva Bharati, Ladanu	Bi-lingual
JKer.U	Journal of the Kerala University Oriental Mss. Library, Trivandrum.	Bi-lingual
*JKS	Journal of Kerala Studies, University of Kerala, Trivandrum.	English
*JKU	Journal of the Karnatak University, Dharwar.	English
JMA	Journal of Music Academy, Madras.	English
JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society, London.	English
JMSB	Journal of the Maharaj Sayaji Rao University of Baroda, Baroda.	English
JNAA	Journal of the National Academy of Administration, Mussoorie.	Bi-lingual
JNAN	Jñānamṛtam, Prof. A.C. Swain Felicitation Volume, Utkal University, Bhubaneswar-751004.	Bi-lingual
*JNSI	Journal of Numismatic Society of India, Varanasi.	English

*JOIB	Journal of Oriental Institute, Baroda.	English
*JORM	Journal of Oriental Research, Madras.	English
JP	Journal of Philosophy, New York.	English
JPHS	Journal of Pakistan Historical Society, Karachi.	English
JPR	Journal of Philosophical Review, New York.	English
JPS	Journal of Polynesian Society, Willington (New-Zealand),	English
JPSK	Journal of Philosophical studies, Kyoto (Japan).	English
JR	Journal of Religion, Chicago.	English
JRAS	Journal of Royal Asian Society of Great Britain and Ireland, London.	English
JRCAS	Journal of Royal Central Asian Society, London.	English
JRS	Journal of Religious Studies; Guru Gobind Singh Department, Punjabi University, Patiala.	English
JRU	Journal of Ranchi University, Ranchi.	English
*JSAOU	The journal of Sanskrit Academy, Osmania University, Hyderabad.	English
JSEAH	Journal of the South-East-Asian History, Singapore.	English

JSNDT	Journal of the Shrimati-Nathibai Damodar, Thachersey.	Engilsh
JSS	Journal of the Siam Society, Bangkok Thailand).	English
JSSS	Journal of South Seas Society, Singapore.	Bi-lingual
JSU	Journal of the Shivaji University, Kolhapur.	English
JTS	Journal of Tamil Studies, Madras.	Multi-lingual
JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras.	Multi-lingual
JUB	Journal of the University of Bombay, Bombay.	English
JUG	Journal of the University of Gauhati, Gauhati.	English
JUP	Journal of the University of Poona, Poona.	English
JWH	Journal of the World History, Paris.	English
JYI	Journal of the Yoga Institute, Bombay.	Engilsh
Kad.	Kādambini, New Delhi.	Hindi
KHR	Karnatak Historical Review, Karnatak.	English
*KJIRSA	Kosal Journal of the Indian Research Society of Avadh, Faizabad.	Bi-lingual
KK	Kampila Kalpa, Saugar University, Sagar.	Bi-lingual
KN	Kalā Nidhi, Varanasi.	English
KNSAG	Koninklijk Neederlandsch Aadrikskunding Genootschap, Amsterdam. (Netherlands).	Dutch

*KRIAC	Kalākusumāñjali, Reflection on Indian Art and Culture (special issue of Hermann Gaetz), Department of Museums, Gujarat State, Vadodara, India.	English
KS	Kant Studien, Koln (Germany).	German
KSDP	Kratkie Soobshchemya O Dokladakh Polevikh Issledo-vaniykh Instituta Arkheologi, Moscow.	Russian
KSK	Kalā Saurabha, Kharragarh.	Bi-lingual
KSP	Kannada Sahitya Parishad Patrika Bangalore.	Kannada
*KURJ	Kurukshetra University Research Journal.	Bi-lingual
LD	Light of Dhamma, Rangoon.	English
LEW	Literature East and West, New Paltz (New York).	English
*LK	Lalita Kalā, New Delhi.	English
Lin.	Lingna, Amsterdam (Holland)	English
LSEWFAP	Le's Spraeck Ende Woorde-Book De Frederick De Moutman, Paris (France).	French
LTP	Less Etudes Philophique.	French
Mad.	Madhyamā, Allahabad	Hindi
Man.	Man, London.	English
Marg.	Marg, Bombay.	English

MB	Madhya Bhārati, Jabalpur	English
Mb.	Madhya Bhārti, Saugar University, Sagar.	Hindi
*MBB	Museum Bulletin, Baroda.	English
MBH	Maru Bhārati, Pilani.	English
MBo.	Mahā Bodhi, Calcutta.	English
ME..	The Mathematics Education and Research, Sewen (Bihar).	English
MFAB	Museum for Fine Arts Bulletin, Boston.	English
MFEA	Museum for Eastern Antiquities, Stockholm (Sweden).	English
Mind	Mind, Oxford (England).	English
MI	Man in Indian, Ranchi.	English
MIOC	Memories of the Institute for Oriental Culture, Tokyo.	Bi-lingual
MIP	Mother India, Pondicherry.	English
MO	Mysore Orientalist, Mysore.	Bi-lingual
Mon.	Monist, Kalifornia.	English
MM	Metric Measures, Delhi.	English
MMCP	Magadh Mahila College Patrika, Patna. University, Patna	Multi-lingual
MR	Modern Review, Calcutta.	English
MS	Modern Schoolman, Missouri (U.S.A)	English
MSP	Marathi Samsodhana Patrika, Bombay.	Bi-lingual

MUI	Majalla- i-Ulam-i-Islamiya, Aligarh.	Persian
*MUJ	Marathwada University Journal, Aurangabad.	Bi-lingual
MUJG	Magadh University Journal, Gaya.	English
*MUSRJ	Meerut University Sanskrit Research Journal, Ghaziabad.(UP).	Hindi
Mus.	Museum, Belgique, (Belgium)	Multi-lingual
Mus.J	Museum Journal, London.	English
MW	Muslim World, Hardford (U.S.A).	English
*Naim.	Naimisiyam, Puranic and Vedic Adhyayana evam Anusandhanam Sansthana Naimisharanya, Sitapur.	Bi-lingual
Nat.	Nāṭya, New Delhi.	English
Nav.	Navaḥhārata, Prajñā Pāṭha, Śālā Maṇḍala, Marathi Wai District Satara, Maharashtra.	
Nc	Numismatic Chronicile, London.	English
NCPA	National Center for Performing Arts, Bombay House, Bombay.	English
ND	Numismatics Digest from Numismatic Society of Bombay.	English
*NPP	Nāgarī Pracārṇī Patrikā, Varanasi.	Hindi
*NUJ	Nagpur University Journal, Nagpur.	Bi-lingual
NV.	NV men, Leiden (Netherlands).	Bi-lingual

OA	Oriental Arts, London.	Bi-lingual
OB	The Orient, Bombay.	English
OC	Oriental Culture, Tokyo (Japan).	Japanese
OH	Our Heritage, Calcutta.	Bi-lingual
OHRJ	Orissa Historical Reserch Journal, Bhubaneshwar.	English
OLZ	Orintalisch Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany).	German
Or.	Orientalia (New Series Rome).	Multi-lingual
Orb.	Orbis, Louvain (Belgium).	Multi-lingual
Ori.	Oriens, Leiden (Netherlnads).	Bi-lingual
*OS	Orientalia Sucana, Uppasala (Sweden).	Multi-lingual
OT	Orient Thought, Poona.	English
OW	Orient/West, Tokyo (Japan).	English
PAPS	Proceedings of the American Philosoph- ical Society, Philadelphia.	English
*Par.	Pārijātam, Sanskrit Monthly Journal from Prem Nagar, Kanpur.	Sanskrit
PB	Prabuddha Bhārata, Calcutta.	English
*PBP	Prajñā-Bhārati, K.P. Jayaswal Reserch Institute, Patna.	Bi-lingual
Per.	Personalist, Los Angels (U.S.A).	English

PEW	Philosophy East and West, Hawai.	English
PH.	Philosophy (Journal of the Royal Institute of Philosophy), London.	English
Ph.Q.	Philosophical Quarterly, Scotland.	English
Phr.	Phronesis Assen (Netherlands).	English
PI	Pshychis International, Muradabad.	English
PIM	Prace I Materialy, Lodzi (Poland).	Polish
PK	Prabuddha Karnatak, Mysore.	Kannada
PKVRJ	The Punjabrao Krishi Vidyapeetha Research Journal Akola.	English
PO	Poona Orientalist, Poona.	English
PP	Parīṣad Patrikā, Patna.	Hindi
*PPB	Prāchya Pratibhā, Bhopal.	Bi-lingual
PPO	Past and Present, Oxford.	English
PQ	Pakistan Quarterly, Karachi.	English
PR	Philosophical Review, New York.	English
PRK	Purākalpa, Varanasi.	Hindi
*Pra.	Prajñā, Varanasi.	Bi-lingual
Pre.	Preṇā, Jodhpur.	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands).	Multi-lingual
*PT	Purātattva, Bulletin of the Indian Archaeological Society, Delhi.	English
PUJ	Patna University Journal, Patna.	English

*PURB	Punjab University Research Bulletin (Arts), Chandigarh.	English
*PWIP	Proceedings of the winter Institute on Ancient Indian theories on Sentence-Meaning Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	Bi-lingual
*Pur.	Purāṇa Varanasi.	Bi-lingual
QJMS	Quarterly Journal of Mythic Society, Bangalore.	English
*QRHS	Quarterly Review of Historical Studies, Calcutta.	English
Que.	Quest, Bombay.	English
RAA	Revue D' Assyriologie et D' Archaeologic Oriental Paris (France).	French
RArc.	Revue Archaeologique, Paris (France).	French
Rang.	Ranagavalli, Recent Researches in Indology Sri J.R. Rao Felicitation Volume, Sundeep Prakashan, Delhi.	English
RB	Rajasthāna Bahārī Sadul Rajasthānī, Research Institute, Bikaner (Rajasthan).	Hindi
RCAJ	Royal Central Asian Journal, London.	English
RD	Religious Digest, Talangana (Ceylon).	English
RDDO	Repertoir D' art et D' Archaeologie, Paris (France).	French
RDSO	Rivista Digest Studi Oriental, Rome.	Bi-lingual

RHR	Revue de l' Histoire des Religions, Paris (France).	French
RIB	Research Information Bulletin, Delhi.	English
RJ	The Research Journal, Sardar Patel University, Vallabh Vidyanagar.	Multi-Lingual
RJFA	Research Journal Faculty of Art, Banaras Hindu University, Banaras.	English
RJPS	Research Journal of Philosophy and Social Science, Meerut.	English
RK	Rehnema-ye Ketab, Tehran (Iran).	Persian
RL	Rūpa Lekhā, New Delhi.	English
*Rm.	R̥tam Journal of Akhila Bharatiya Sanskrit Parīṣad, Lucknow.	Sanskrit
RM	Review of Metaphysics, New Haven.	English
RO	Rocznik Orientalistyczny, Warszawa.	Multi-lingual
RRL	Revue Romaine de Linguistiques, Bucharest, Roumania.	Multi-lingual
RSBDL	Researches Sur La Biographic Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens.	French
RUS	Rajasthan University Studies, Jaipur.	Bi-Lingual
SAA	Soviet Anthropology and Archaeology, New York.	English
*Sag.	Sāgarikā, Sagar.	Sanskrit
San.	Sanskrti, Sagar.	Hindi

Sams.	Samsodhaka, Dhulir (India).	Marathi
Smvid	Samvid Sanskr̥ta, Traimāsiki, Bhartiya Vidya Bhavan, Bombay.	Sanskrit
Sap.	Saptasindhu, Patiala.	Hindi
Sar.	Sarasvati, Allahabad.	Hindi
Sav.	Savita, Ajmer.	Hindi
SB	Śodha Bhārati, Lucknow.	Bi-lingual
SBB	Sura Bhārati, Baroda Sanskrit Mahavidyalaya Baroda.	Sanskrit
SE	Sovietskaya Ethnographia, Moscow.	Russian
SIE	Studies in Indian Epigraphy, Journal of the Epigraphical Society of India, Mysore.	English
SIJ	Sino-Indian Journal, Calcutta.	English
*SJB	Studien zum Jainismus and Buddhismus (Gedenkschrift für Ludwig Alsdorf), Altund Nou-Indische Studien, Seminar für Kultur and Geschichte Indiens Universität, Hamburg.	German
SK	Self-Knowledge, London.	English
Smb.	Sambodhi, Quarterly Journal of L.D. Institute of Indology, Ahmedabad.	Multi-lingual
SN	Saṅgita Nāṭka, New Delhi.	English
*Śod.Pat	Śodha Patrikā, Udaipur.	Hindi
SORIB	Swādhyāya, Oriental Research Institute, Baroda.	Gujarati

SP	Sāhitya Patrikā, Dhaka.	Bengali
SPA	Sammelana Patrikā, Allahabad.	Hindi
*SPP	Śāradā Pīṭha Pradīpa, Dwarka.	Multi-lingual
SPr.	Sanskṛta Pratibhā, New Delhi.	Sanskrit
*SPRJ	Śodha-Prabhā - A Research Journal, Shri Lal Bhadur Shastri Kendriya Sanskrit Vidya Peetha, Shaheed Jeet Singh, New Delhi.	Bi-lingual
*SRA	Sanskṛta Rāṅga, Annual, Madras.	English
SS	Sarasvatī Suśamā, Sampurnanand, Sanskrit University, Varansi.	Sanskrit
SSH	Soviet Studies in History, New York.	English
*SST	Shree Jagannath Jyotiḥ, Journal of Indology, Jagannath Sanskrit University, Puri.	English
SSoc.	Soviet Sociology, New York.	English
SSP	Sanskṛta Saṅgama, Poona.	Marathi
SSPC	Sanskṛta Śāhitya Paṇḍit, Calcutta.	Sanskrit
*SV	Sanskṛta Vimārsah, Hosiarpur.	Sanskrit
SWJA	South Western Journal of Anthropology, New Mexico.	English
SWS	Swasti, Sri Bahadur Chand Chhabra Felicitation Volume.	English
TC	Tamil Culture, Madras.	English
TH	Thaqaafatu-hind, New Delhi.	Arabic
Theo.	Theosophis, Madras.	English
Thom.	Thomist, Washington.	English

Trip.	Tripathagā, Lucknow.	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati.	Bi-lingual
UA	United Asia, Bombay.	English
UAS	University of Allahabad Studies, Allahabad.	English
UB	Uttara Bhārati, Agra.	English
UJH	University Journal of History, Jabalpur.	English
UPHS	Journal of U.P. Historical Society, Lucknow.	Bi-lingual
URSSH	University of Rajasthan Studies, Deptt. of Sanskrit and Hindi, Jaipur.	Bi-lingual
Van.	Vanijyotih Prof. S.R. Das Felicitation Volume, P.G. Department of Sanskrit, Utkal University, Bhubneshwar (Orissa).	English
*VB	Viśva Bhārati Patrikā, Shantiniketan.	Hindi
VBQ	Viśvabharati Quarterly, Calcutta.	English
VCC	Vivekananda : The Cosmic Conscience, Cuttack.	English
Vid.	Vidyā, Ahmedabad.	Bi-lingual
Vik.J	Vikram Journal, Ujjain.	Bi-lingual
*VIJ	Vishveshvaranand Indological Journal, Hoshiarpur.	English
VJ	Viśva Jyoti, Hoshiarpur.	Hindi
VK	Vedānta Kesari, Madras.	English

VP	The Vedic Path; Quarterly Journal of Vedic, Indological and Scientific Research Gurukul Kangri University, Haridwar,	English
*VS	Viśva Sanskr̥tam, Hosiarpur.	Sanskrit
*VUOI	Venkateshwara University of Oriental Journal, Tirupati.	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay.	Bi-lingual
VW	Vedanta and the West, Hollywood (USA)	English
WB	World Buddhism, Colombo (Ceylon).	English
WZDHB	Wissenschaftliche Zeitschrift der Humboldt Universität zu Berlin.	German
*WZKS	Wiener Zeitschrift für die Kunde Süd Asiens und Archiv für Indische Philosophie, Vienna.	Multi-lingual
YBRAS	Year Book of the Royal Asiatic Society Bengal, Calcutta.	English
YE	Young East, Tokyo (Japan).	English
YM	Yoga Mīmāṃsā, Lonavla, Poona.	English
ZCSO	Zprávy československé Společnosti Orientalistické (Proceedings of the Czechoslovakia Oriental Society), Prague, Czechoslovakia.	Czech
*ZDMG	Zeitschrift der Deutschen Morgen- ländischen Gesellschaft, Wiesbaden (Germany).	German

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| ZE | Zeitschrift for Ethnologie, Braunschweig
(W. Germany). | German |
| ZSAK | Zeitschrift for Schweizerische
Archaeologie and Kunstgeschichte, Basel
(Switzerland). | German |

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I—ARCHAEOLOGY

1. Chauley, G.C. :—*Jaina Edifices of South India with Special Reference to Dvārasamudra.*

PBP, I, Pts. 1-3, 1981, pp. 84-88.

The antiquity of Jaina edifices goes back to the 2nd century B.C. The Jains excavated cave-dwellings for their saints but they did not like large assembly halls as the chaityas of the Buddhists. As early as 2nd century B.C. we come across a group of caves excavated in Udaigiri and Khandagiri hills in Orissa. The pillared pavilion, niches, sculptures and elephant and other animals are as rich and superb as those of contemporary Buddhist remains at Bharhut, Bodh-gaya etc. Later in the early centuries of the Christian Era a large number of caves were also excavated in different parts of India viz. Junagadh, Girnar, Aihole Badami, Pitalkhora, Ankai, Indrasabbā and Jagannāthsabbā in Ellora as well as Suvarṇa Bhaṇḍāra at Rajgir. These are some of the rare examples of Jaina rockcut caves. Girnar, Mount Abu, Pārshvanātha, Gwalior, Khajuraho and Chitore have temples and other edifices indicating unique workmanship and technical skill of Jaina artists. South India was also a stronghold of this community. Early kings of the Chālukya dynasty were patrons of Jainism and a few temples were constructed in the Kanāda Deshya.

Most of the Jaina shrines are dedicated to an image of one of the 24 Tirthaṅkaras but some of the Hindu Gods were represented into their sculptures, as for example Indra, Garuḍa, Sarasvatī, Lakṣmī, Asuras, Gandharvas, etc. In the Mysore state three Bettas are noteworthy, each of them contains a colossal image of a Gomateśvara. Dvārasamudra, the glamorous capital of the Hoysalas of Mysore had achieved eminence and showed their multipurpose activities in art, architecture, literature, religion. They were followers of Jainism but Viṣṇuvardhana (1117 A.D.) broke the tradition and became converted to Vaiṣṇavism. They patronised the Jains also which has been revealed from the existence of a remarkable Jainas-Basti. That Jainas-Basti, consists some magnificent temples of three different Tirthaṅkaras. A large number of temples in other parts of India has been discussed in this paper.—D.D.K.

2. Jha, V.D. :—*The Pre-history and Early History of Maṇḍalī Region.*

PPB, XI, Nos. 1-2, 1983, pp. 49-58.

See Under Sec. V.

3. Mishra, B.N. :—*Nālandā Clay-seal of U-di-to the Hūṇa by Dr. S.V. Sohoni—A Rejoinder.*

PPB, XI, Nos. 1-2, 1983, pp. 1-14.

See Under Sec. IV.

4. Mishra, C.B. :—*Inscribed Bricks from Brindāban (U.P.).*

PPB, XI, Nos. 1-2, 1983, pp. 19-22.

Two inscribed bricks were found from a mound at Brindāban, over which stands presently the famous Madan Mohan temple, a magnificent sand-stone structure of c. 17th century. The temple has been raised over the flattened top of the mound, a considerable part of which has been eroded and washed away by the river Yamuna which once used to flow very close to the site. A series of ancient brick-structures has been, exposed as a result of erosion at the northern fringe of the mound where the river used to meander. The inscriptions record erection of a shrine for the god Vasudeva. Palaeographically the inscriptions probably belong to c. 3rd-2nd cent. B.C. and as such the shrine could be a Mauryan or Śuṅga-structure of the Bhāgavata cult. It appears that the Bhāgavata cult was developed as a folk-cult in the beginning and it attracted the masses to a greater extent. The brick temple buried in the mound appears to be one of the few rare brick shrines of the Mauryan-Śuṅga periods discovered at Besnagar, Nagari etc.—D.D.K.

5. Misra, Satya Swarup :—*The Date of Rgveda and Aryan Migration.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 75-86.

See Under Sec. VI.

6. Murty, M.L.K. :—*Decorated Potsherds from Nādigudem.*

JAHRS, XXXVIII. Pt. 1, 1983-84, pp. 33-66.

There is an ancient mound locally called Patichenu near Ramapuram village near Nādigudem in the Nalgonda District of Andhra Pradesh. The mound covers an area of about 15 hectares has been levelled to a flat surface for cultivation, and pits are still being dug in different parts of the mound for collecting the soil which is used as manure. As a result, the whole area is now strewn with the relics discarded out of the manure pits, which belong to Neolithic, Megalithic and early Historic periods. Articles of these periods have been enumerated in the paper.—D.D.K.

7. Naidu, P. Neerajakshulu :—*The Mukkantiśvara Temple at Kalavagunṭa.*

VUOI, XXVI, Pts. 1-2, 1983, pp. 87-98.

See Under Sec. II.

8. Phadke, H.A. :—*Kurukshetra—A Historical Reconstruction.*

QRHS, XXIII, No. 1, 1983-84, pp. 23-29.

See Under Sec. V.

9. Rajendran, P. :—*The Coastal Mesolithic Industries of South India.*

JIH, LXI, Pts. 1-3, 1983, pp. 25-30.

The present monograph is a good attempt to present a brief outline of pre-historic and proto-historic antiquities of South India with special reference to the south-west and south-east coasts of India.

West coast of India is a narrow strip of land with steep gradient. The region comprises high terrain of different elevations dissected by numerous west flowing rivers. The eco-system enjoys rich fauna and floral stock which were some of the basic necessities to the pre-historic man. Unlike on the west coast, east coast of India comprises vast alluvial plains which have gentle slope towards the sea. It enjoys the availability of various types of rocks including the cryptocrystalline types.

Till recently these coastal regions were left unstudied, and it was believed that these areas were uninhabited by the pre-historic man. Due to the combined efforts of some experts some new sites have been discovered from various parts of the coasts. The common tool types from these sites include various types of scrapers, points, borers, burins, blades, lunates etc. Recent studies in the tinneveli region have recorded the high antiquity of the Mesolithic industries in these regions. Similar industries have been reported from various parts of the coastal Andhra Pradesh, and the industries in the Gambheeram river valley is one of the most classical sites on the east coast.

The mesolithic evidences from the coasts of South India is suggestive of the occurrence of an almost similar types of industries in the region which have a separate identity in their morphology, typology, technology and on raw material utilization. All these points have been elucidated in this paper.—D.D.K.

10. Rao, V.V. Madhusudana :—*An Acheulian Site at Agraharam, Prakasam District.*

JAHRS, XXXVIII, Pt. I, 1983-84, pp. 25-28.

The Coastal Andhra remained a virgin field for archaeological explorations. But from Manneru valley situated south of Paluru basin palaeoliths have been reported from time to time. R.B. Foote reported a few stone artefacts from the Manneru valley during 1869. T.S.R. Murthy (1966), N. Issac (1960), L.A. Cammiade etc, conducted a few explorations on the banks of Manneru and brought-forth a good deal of information in this regard. In the course of explorations a large number of sites ranging from lower palaeolithic to the mesolithic times have been discovered. Here is an account of the Acheulian industry discovered at Agraharam in 1976 by the author of this paper.

Agraharam is located 20 km. south-east of Kamgiri Town on the Kandukur route. The Acheulian site is situated on the right bank of the river Paluru, one km. west of Agraharam. The Acheulian occupation is covered by the post pleistocene accumulation but a portion of the site is cut through by a small erosive channel of recent origin. This ephemeral stream has exposed the artefacts which are now apparently associated with gravel scatters in a small portion of the site. The present collection comes from an area of 25m. square. Out of the 136 specimens collected from the surface at the site, only 75 are identified as finished tools and the rest are waste products. A description of the tools has been given.

The tools made on quartz are relatively rare in the Early Stone Age context of the Indian sub-continent and the Acheulian industry is unique in this respect. The extensive use of the soft hammer technique and the miniature size of the tools would suggest a middle to late Acheulian date to the industry. The presence of a few specimens with crude workmanship can be explained at the persistence of culture. On the whole it compares quite well with the Acheulian industry on the Rallakalava river in Andhra Pradesh which represents an evolved stage within the Acheulian tradition. However, this grouping is based on typological and technological criteria.—D.D.K.

11. Sankalia, H.D. :—*Kṛṣṇa in Historical Perspective—Contribution of Kṛṣṇa Sage to Indian Culture.*

JASB, LIV-LV, 1979-80, pp. 153-157.

The *Gītā* repeatedly affirms that Lord Kṛṣṇa combined in himself all the aspects of other Gods such as Brahmā, Viṣṇu and Śiva, hence

Gītā has continued to inspire Indians of all walks of life, poets, saints, philosophers etc. The earliest archaeological evidence for the deification of Kṛṣṇa comes from Ai Khanour (in Afghanistan). On a silver coin of Agathocles, a Greek ruler of North-west India in 2nd century B.C. Kṛṣṇa is shown as the Kuṣāṇa at Mathura, in a long coat, a *cuḍidāra pāyajāmā*, and wilding a wheel (*cakra*). Next are the three stone figures from a site near Gayā. Recent excavations by a German expedition at Sonkh, near Mathura have found a temple of Nāga and the bronze figure of Skanda. Evidently, Nāga-worship was prevalent before Kṛṣṇa cult. Kṛṣṇa ousted Nāga, Indra and other faiths in India. A Garuḍa pillar at Vidiśā in M.P., which was set up by a Greek Heliodorus, an inhabitant of Taxila for the worship of the Bhāgavata Vāsudeva in the 2nd century B.C. of the same period and nature are two more figures were found at Nagari, near Chitor in Rajasthan. The Nanaghat inscription of Queen Nayanikā, of the Sātavāhana dynasty, is of an identical date and opens with an invocation to Saṅkarṣaṇa, Vāsudeva and other deities. Evidently the worship of Saṅkarṣaṇa and Vāsudeva flourished from Afghanistan in the north to Maharashtra in the south in the earliest historical period (2nd-3rd century A.D.) and not only got it identified with Vāsudeva-Kṛṣṇa and Viṣṇu, but slowly ousted that of Saṅkarṣaṇa, regarded as the elder brother of Kṛṣṇa. Thereafter started the Kṛṣṇa-bhakti movement and most powerful rulers of that time (4th-6th century A.D.) declared themselves *Parama-bhāgavatas*. The devotional songs of Jayadeva, Mirābai or Tukārāma are recited even at present, and have acquired a permanent place in the Indian mind. Philosophical background to the Kṛṣṇa-worship was given by Rāmānuja, Vallabhācārya and other saint philosophers of the 16th century. Not only high class society, even the Kathis and Kolis who had taken to highway robbery, were weaned away from such bad habits and became satsangis. Swāmī Nārāyaṇa and his followers have built a number of temples of Kṛṣṇa, not only all over India, but even in Africa and United States. And now a huge temple is being built in London. Srila Prabhupada's translation of *Śrī Caitanya Caritāmṛta* in 17 colourful volumes and 10th Skanda of *Śrīmad Bhāgavata* have changed a number of foreigners to the traditional way of a life of a Brahmachārī-tonsured head, simple saffron clothes and ecstatic devotion, called *Dhūn*, etc.—D.D.K.

12. Sarma, I. Kartikeya :— *Archaeological Sources of Nellore District*.

JAHRS, XXXVIII, Pt. 1, 1983-84, pp. 47-64.

Nellore District is bounded on the south of Chittor (Andhra Pradesh) and Chengalpattu (Tamil Nadu); on the east by the Bay of Bengal; on the west by Cuddapah and Kurnool District and on the north by Prakasam District. The main mountain range is the Eastern

Ghats. The main rivers are Pennar and Swarnamukhi besides a number of minor rivers. V. Sudarsan of Andhra University has intensively explored along the Kandleru and Venkatagiri and tributaries of river pennar. He has traced a long history of this place which falls into three major successive groups termed as Early, Middle and Late stone ages basing on the stone tool industries obtained mostly from the surface. Different types of relics and remains have been presented with elaborate descriptions. Some Jaina vestiges and Buddha images noticed on the bank of Swarnamukhi await further investigations.—D.D.K.

13. Shukla, K.S. : —*Newal Terracottas Depicting Rāmāyaṇa Scene.*

PPB, XI, Nos. 1-2, 1983, pp. 15-18.

See Under Sec. II.

14. Sonawane, V.H. :—*Rotary Quern Quarry at Kakachia.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 306-310.

Grinding stones have played an important role as household objects for grinding grains in every house, until the introduction of power mills. Even today the use of rotary querns continues in the villages and to some extent in cities and towns when special grinding is required. Rotary querns have been brought to light from several excavated as well as explored sites extending from second century B.C. to sixteenth century A.D. This monograph reports about ■ stone mining industry, which is interesting and unusual because it was specially meant for production of rotary querns only. The actual site is in the vicinity of kakachia in the Panchmahals district of Gujarat, ■ holy place for having *Trivenī-Saṅgam* of Mahi, Panam and Veri.

Rotary querns found from some historic sites like Nevasa (1st Cent. B.C.), Devnimori (4th Cent. A.D.), Taxila (5th Cent. A.D.) etc. have also been discussed.—D.D.K.

15. Subrahmanyam, B.R. & Raju, B. David :—*The Neolithic Phase in Coastal Andhra-Distribution Pattern.*

JAHS, XXVIII, Pt. 1, 1983-84, pp. 37-45.

There is very little known about the neolithic phase in the costal districts of Andhra Pradesh. A century ago, Robert Bruce Foote (1916) discovered neolithic sites at Vadamandu and Vemavaram respectively

in Guntur and Prakasam districts. The recent discoveries started in 1967 when I.K. Sharma discovered painted pottery from Pusalapadu, Andhra Pradesh and further explorations in Kurnool and Cuddapah districts. Thereafter some other scholars worked in Andhra Pradesh which was extensively occupied in the late neolithic phase between 1800 B.C. and 700 B.C. The author has given a vivid account of articles discovered from different places.—D.D.K.

16. Tiwari, V.K. :—*Excavation of Hulaskhera.*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 153-158.

Hulaskhera (Lat. 26° 41' N and Long 81°-1' E) lies at a distance of 28 kms. from Lucknow on Lucknow-Raibareilly highway. The ancient site covers an area of 80 acres of land. The mound rises about 6 metre in height from the surrounding level. On the north-eastern part of the mound is the temple of Kaleswari Devi. The present temple does not seem to be ancient but the idols enshrined are considerably old. An excavation by the state department of Archaeology, Uttar Pradesh in 1978-79 revealed that the site was occupied about in the beginning of 7th century B.C. to 7th century A.D. The present paper studies the three cultural periods viz. 700 B.C. to 300 B.C., 100 B.C. to 200 A.D. 300 A.D. to 700 A.D. Some pictures have also been given to emphasise the points discussed herein.—A.D.W.

II—ARTS AND CRAFTS

17. Ahir, D.C. :—*Buddhist Cave Temples in India.*

MB, XCI, Nos. 4-6, 1983, pp. 68-74.

The Buddhist had excavated more than 1200 caves in India. Of these 900 excavations of rock-cut temples are in Maharashtra alone. The remaining 325 caves are in Andhra Pradesh, Gujarat, Madhya Pradesh and Rajasthan. All these caves were excavated with pick-axe from the solid rock faces and carved with primitive tools viz. hammer and chisel. A study of the Buddhist caves in India reveals the following salient features :—

1. These caves are broadly of two types—the Chaitya temple, a place of worship, and the vihar, monastery, a place of residence for the monks.
2. The rock-cut Buddhist temples cover about 1200 years of history and progress of Buddhism in India from 2nd century B.C. to 10th century A.D.
3. The early phase of rock architecture ceased in the 2nd century A.D. and most of the monasteries fell into disuse. The 5th century saw the re-occupation of these sanctuaries by the Mahāyāna Buddhists.
4. The early Buddhist chaitya temples were devoid of image of the Buddha. The stūpa was placed in the sanctuary as the dagoba, the primary object of reverence.
5. With the advent of Mahāyāna, the dagoba was relegated to the back-ground and the image of the Buddha was found in the facade on the interior walls and in the shrine chamber.
6. Almost all the 32 sites where Buddhist caves have been discovered were chosen and occupied by the Hīnayāna Buddhists. Many of them were later occupied by the Mahāyāna Buddhists. The Vajrayāna Buddhists also occupied and modified some caves and places like Aurangabad, Ellora and Kanheri.
7. The largest monastic establishment in the early period was at Junnar. The distinction of having remained in use for the largest period of about 1200 years from 2nd century B.C. to 10th century A.D. goes to the caves at Kanheri near Bombay.

8. The four largest chaitya caves are at Karla, Ajanta, Ellora and Kanheri being 524, 369, 348 and 317, sq. metres respectively.

9. A list of the most important Buddhist caves have been furnished with some notes by the author of this article.—D.D.K.

18. Ali, R. :—*The Gopuram—Its Evolution*.

PPB, XI, Nos. 1-2, 1983, pp. 35-42.

In this article the learned author has explained the meaning and has traced the evolution of the Gopuram from 2nd century B.C. Mathura, Bharhut, Sanchi to the 11th-12th century A.D. He has discussed the representative *toranas* of Amaravati, Nāgārjunakopda and assessed the contributions of the Guptas, Pallavas, Gurjara-Pratihāras etc.

The word *Gopura* probably originated from Vedic *Gomatipur* and epic *Go-gṛhar*, the fortified extensive cowstalls, and connected with the divine bull, thus a gate-house, doors in general, the colossal buildings over or near the gate giving entrance to a city, temple, monastery etc. The Purāṇic definition meant—a place where the cattles were installed; of the fortified cowstall outside the city. In the *Rāmāyaṇa* and the *Mahābhārata* this word means 'gate houses' of palaces and cities. The *Arthaśāstra* has used it in the sense of 'a turret above the gate' Gradually, the tradition of raising enclosures and the *toranas*, i.e. for entry to the sanctum developed in different regions with varying architectural features and nomenclatures. Thus the practice of raising elaborate *toranas* continued for centuries till the Muslims occupied the major part of Indian land. All these developments have been discussed in this article. — D.D.K.

19. Bajpai, K.D. :—*Source Material for Indian Art History*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 23-24.

See Under Sec. IV.

20. Bajpai, K.D. :—*Purāṅkhyāna tathā Bhāratiya Lalita Kalāen (Mythology and Indian Fine-Arts)*. (Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 113-120.

See Under Sec. III.

21. Banerjee, M. :—*Inscriptional Evidences of Gupta Art*.

JOIB, XXXII, Nos. 3-4, 1983, pp. 293-299.

See Under Sec. IV.

22. Chachondiya, Shobha :—*Niwāsa se Upalabdha Sarvatobhadra Pratimā (An Image of Sarvatobhadra Found from the City Niwāsa). (Hindi).*

PPB, XI, Nos. 1-2, 1983, pp. 187-190.

Niwāsa and Biñjholi regions in the north of Maṇḍalā District are famous forts – the specimen of medieval art and architecture. It was used to be a cultural centre during the Chālukya kings. Biñjholi or Vindhyāvalī is situated at a distance of 4 km. from Niwāsa. The Chālukya kings were followers of Śaivism but they had also constructed temples of other religious sects which clearly reveals their munificence and religious tolerance and fraternity towards other religions. An image of *Sarvatobhadra*, was discovered from Niwāsa, which is now lying with the Archaeological Department. This human sized image has four deities on all its four corners. These are *Nṛvarāha*, *Ardhanārīśvara*, *Brahmā* and *Sūrya*. An elaborate description of all these images has been elucidated in this paper. —D.D.K.

23. Chauley, G.C. :—*Jaina Edifices of South India with Special Reference to Dvārasamudra.*

PBP, I, Pts. 1-3, 1981, pp. 84-88.

See Under Sec. I.

24. Das, D.R. :—*Temples on the Mahendragiri (Orissa).*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 80-92.

The Mahendragiri, located on the Āndhra-Orissa border in the Gunjam District of Orissa, is a hill rising to a height of about 5000 feet from the sea level. The hill, sacred from very early times, possesses a few temples of ancient period. The present paper describes these temples, viz. the Gokaṛṇeśvara temple, the Bhīma temple and the Yudhiṣṭhira temple. The Bhīma temple, *ekaratha*, however, cannot be placed before the 6th century A.D. The Yudhiṣṭhira temple bears an inscription of Rajendra Cōḷa to indicate that the temple stood on the Mahendragiri at the time of the Cōḷa invasion in north-east India. Probably the Yudhiṣṭhira temple was built much earlier but not later than the 8th century. The Gokaṛṇeśvara temple may be dated after the Yudhiṣṭhira temple on account of some of its architectural characteristics. It may be dated not earlier than the 13th century. The author discusses the architectural features and the local traits of these temples. —B.K.

25. Dhal, U.N. :—*The Colour Concept of a Deity.*

VII, XXI, Pts. 1-2, 1983, pp. 228-232.

The author has discussed here that different colours cause to arise different feelings in the mind. Thus the colour of a deity affirms its quality. The tradition of colouring images of deities with definite colours has been very old. The *Viṣṇudharmottara purāṇa* (*Vidh. p.*) (Pt. III, Ch. 7) seeks to furnish the fullest account hitherto unknown of the various methods and ideals of Indian paintings and formation of eighty images painted with different colours. It appears that *Vidh. P.*, Pt. III Ch. 7 have borrowed verbatim from Bharata's *Nāṭyaśāstra* (*Nāṭ. Śā.*).

Except a few images painted green or golden-yellow, other images are prescribed to be painted with the primary colours like white, red or black. Deities like Indra, the Moon, Dharma, Balarāma, Mahāviṣṇu, Mahī, Nandā and Sarasvatī are to be painted white; Agni, the Sun, Rudra, Brahmā and Vināyaka are to be painted red; Annapūrṇā, Kālī, Bhūtamātā, Kṛṣṇa-Viṣṇu, Yama and Śani etc. are said to be black in colour.

Some scholars say that the colour creates the aesthetic or psychological sense in mind and other interpret it from mystical point of view. The three *gunas* *sattva*, *rajas* and *tamas* are considered to be the constituent of *prakṛti*. They are represented through white, red and black colours and are considered to be (i) buoyant and illuminating, (ii) stimulating and active and (iii) sluggish and enveloping respectively. In *Nāṭ. Śā.* expressive colours and deities of various *rasas*, are described. Accordingly the *rasa*, respective deity and colour are like : *Śṛṅgāra*-Viṣṇu-*Śyāma*; Comic-Pramathasita; Terrible-Rudra or Kāla-Kṛṣṇa; Pathetic-Yama-*kapota*; Odious-Mahākāla-*Nilā*; Marvelous-Brahmā-*Pīta*. All sorts of dark or dangerous qualities in nature and the deities causing destruction and death are painted black. Whatever is pure and auspicious is represented through white; Sarasvatī, the presiding deity of learning is believed to be all white.—R.S.

26. Dwivedi, G.N. :—*A Rare Lakuliśa Image from Kumaon.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 303-305.

Sculptures of Lakuliśa are very common in the Central Himalyana region (Kumaon and Garhwal), as in Orissa, Gujarat and Rajasthan. At the famous temple site of Jageshwar (Almora District) there are temples exclusively dedicated to Lakuliśa and Śiva Daṇḍeśvara. Śaivism has been dominant creed of this region.

The author has discussed an image of Lakulīśa which belongs to the collection of DSB University College, Nainital. It is badly mutilated, nevertheless the sculpture is fashioned with delicate grace and is very beautiful. It is a good specimen of the late medieval art of Kumaon, influenced by Rājasthānī-Gujarātī-style. Its date has not been ascertained.—D.D.K.

27. Gupta, Krishna :—*Brahmaśāstā Kārttikeya*.

Śod. Pat., XXXIV, Pt. 2, 1983, pp. 66-88.

Judging from literary and sculptural evidence Skanda-Kārttikeya seems to have been popular deity in north India from a fairly early times. In Purāṇas he has been referred as Brāhmaṇadeva. The attribution of Kārttikeyas Parentage to Brahmā is obviously on account of his identification with Sanatkumāra occurring in the *Chāndogya Upaniṣad*. His association with Sanatkumāra shows his connection with penance and learning. Rao mentions him as *Brahma-Śāstā*-form. Representation of Kārttikeya as Brahma-śāstā is of considerable iconographic interest.

There are some remarkable sculptures of Gurjara Pratihāra period, now preserved in the central Archaeological Museum Gwalior representing Kārttikeya as Brahmaśāstā. A well-preserved image of Kārttikeya from Suhānija is a beautiful masterpiece of the early mediaeval period. The god stands in an easy posture with his body turned slightly towards the right. The hair on his head is made with care with three projecting Śikhaṇḍaka. He has been holding a long spear almost equal to his height by his left hand, while in his right hand holding a *Mataliṅga*. The two uplifted hands bear a lotus bud and a manuscript. Although literary references regarding this aspect is not wanting, his portrayal in Gwalior as carrying a book is significant.

Another beautiful image of Kārttikeya in the museum from same place, represents the god as the divine teacher. He carries a bird in his upper right hand and a fruit in his lower right hand, which the bird peacock pecks with great relish, while he carries a flower in upper hand, his lower left hand in *varadamudrā*, the *kākapakaṣa* hair of god and the back of the bird helped the identification of the deity ■ the Brahmaśāstā Kārttikeya.

The mutilated image of this form in the museum from Padāvali (Dist. Morena) is accompanied by his attendant deity. It may be noted that the attendant of the god is depicted as dancing. The god carries ■ book in his hand. It is an important feature seen in this aspect.—Author.

28. Gurumurthy, A. :—*A Later Coḷa Temple at Guṇḍlūru near Nandalūr.*

VUOJ, XXVI, Pts. 1-2, 1983, pp. 99-104.

Guṇḍlūru, a small village in the Cuddapah District (Andhra Pradesh) is located on the right bank of the Ceyyēru, and Nandalūr, a historic village, is located on the opposite bank of the river. Nandalūr is famous for its Buddhist site and the great temple of Saumyanātha-svāmi. The earliest inscription found in the Agastyeśvara temple at Guṇḍlūru refers to the Cōḷa King Rājarāja III. It is dated in his 21st regnal year (A.D. 1236-37). Another inscription, dated in 1284 A.D., found at the same place refers to Somideva, ■ Validumba Chief, also records gifts for the merit of the king. An inscription of Kāyastha King Ambadeva Mahārāja, dated in A.D. 1290, records a gift of three lamps probably to the temple of Agastyeśvara; and the art and architectural features suggest that this temple was built in the 12th century A.D. Its niches surmounted by *siṃhalalāṭa makara-toraṇas* and sculpture of some deities prove that this is a later Cōḷa temple. Its main shrine, the devi shrine, Brahmā and its *garbhagrha* have been fully discussed in detail.—D.D.K.

29. Handa, D. :—*Syncretistic Icons from Osian (Rajasthan).*

PPB, XI, Nos. 1-2, 1983, pp. 29-34.

Osian, a small place in Jodhpur, is a well-known centre of medieval Indian art, Hindu and Jaina. The site witnessed ■ remarkable efflorescence of architectural and sculptural arts for about half a millennium from 700 to 1200 A.D. About two dozen temples belonging to the Mahā-Māru and Māru-Gurjara idioms, exhibiting uncommon skill and ingenuity, can still be seen there. The author of this article has furnished the syncretistic images from Osian which are representative of the tendency of reconciliation and synthesis that may have existed at the place when then images were carved. Osian has yielded only one *Ardhanārīśvara* image. It has been placed in the north wall of the Sun temple (c. 725 A.D.) adjoining the celebrated Saciya-Mātā temple. A detailed iconographic account of the images has been given in this article.

During the Kuṣāṇa period Vaiṣṇavism and Śaivism too seem to have synthesized resulting in the creation of Hari-Hara. All iconographical texts suggest that the left half of these images should represent Viṣṇu and the right half Śiva. Three Hari-Hara temples belonging to 8th century A.D. have been found at Osian.

The Hindu concept of Trinity, i.e. Brahmā, Viṣṇu and Mahēśa represents the three functions of only one God, viz., the creation, preservation and the destruction of the Universe. The three gods came to be regarded as the three manifestations of the one Supreme deity. Later, Sūrya was also added to this trinity and this composite figure was termed as Hari-Hara-Hiranyagarbha. Three such images exist on the eastern walls of the three Viṣṇu temples (c. 1000-1025 A.D.) in the Saciya-Mātā Temple complex at Osian. The main position is occupied by Sūrya who stands fully bedecked in his typical northern dress. The twin gods Aśvins, Sūrya's sons Dasra and Nāsatya, Mahāśvetā and some other gods have also been found in these temples.

Thus we see that Osian has yielded some very beautiful syncretistic images which verily represent the tenor and tendency of toleration and synthesis amongst the various sects of Hinduism.—D.D.K.

30. Hawley, J.S. :—*The Boston Viṇādhara Śiva*.

JOIB, XXXIII, Nos. 1-2, 1983, pp. 141-145.

An image of Śiva in the Boston Museum of fine arts, is a specimen of Indian sculpture. The former curator of collection has accurately portrayed it as a Coḷa sculpture dating to approximately 1000 A.D. It has the breakage that extends from the left shoulder to the right knee and blocked its identity. Pal thinks the missing shape to be a musical instrument, probably the *viṇā*, and Śiva is in the Virabhadra mode, one of the fearful aspects of the great god. Another image resembling the Boston sculpture has been found at the Mārkaṇḍeya sarovara in Puri. Ramaprasad Chandra proposed that this be identified as Vireśvara, who, along with Gaṇeśa is customarily the guardian of the seven mothers (*sapta mātṛkā*) in medieval statuary. *Matsya Purāṇa* states such image of Vireśvara. Similar other images of Śiva have been discussed. The author concludes his verdict that this is a harmonious Śiva, almost gentle. Give him his instrument back and you can almost hear the music begin.—D.D.K.

31. Joshi, M.P. :—*A Rāvaṇānugrahamūrti from Kumaon*.

JOIB, XXXII, Nos. 3-4, 1983, pp. 300-302.

The sculptural representation of *Rāvaṇānugrahamūrti*, hails mostly from southern India, though their north Indian copies are, "not absolutely unknown". The present relief reproduced here is one of the few examples of north Indian copy of the *Rāvaṇānugrahamūrti*, discovered in Almora by the author of this paper. Originally, it

appears to have adorned the lower part of the trefoil pediment of a shrine. One can see mighty four armed Rāvaṇa trying to lift Kailāśa with his upper two hands, while the lower two hands and knees are firmly placed on the ground in the act of displaying his muscular energy in a very realistic posture

Full description of the said specimen has been indicated. It belongs to c. 8-10th century A.D.—D.D.K.

32. Kala, Jayantika :—*Rāmāyaṇa in Terracottas : A Study.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 229-238.

In ancient India the technique of moulding terracottas was very popular. Terracotta figurines have been found during excavations at various places in India. The terracotta figurines, belonging to Śuṅga and Gupta period, depicting *Rāmāyaṇa* scenes are proof of the artistic talents, aesthetic sense and religious sentiments of their makers.

Eight panels of stucco, depicting *Rāmāyaṇa* scenes have been found on a wall of an old temple at Aḥsād in Gaya district of Bihar. This is for the first time that we have a running sequence of *Rāmāyaṇa* scenes. *Rāmāyaṇa* subjects appear for the first time in Indian sculpture in 4 c.A.D. There is a terracotta plaque from Kauśāmbī, belonging to the Śuṅga period, which may be considered as an earlier example of a *Rāmāyaṇa* scene—M.R.G.

33. Kamal Giri :—*Gaṇas and their Representation in the Kailāśanātha Temple, Kāñcīpuram.*

VII, XXI, Pts. 1-2, 1983, pp. 85-93.

The *gaṇas* and *gaṇanāyakas*, which occupy an important place on the walls of Śiva temples, are represented either as door-keepers or playing different musical instruments or even in spirited dance poses or fighting or marching in group with weapons. The *gaṇas* bore the faces of various animals and birds. The *Mahābhārata* and *Matsyapurāṇa* are the earliest works which deal at length with the physical features of the *gaṇas*. The concrete representation of the *gaṇas* with Śiva, as his associates, starts from the Gupta period. In the Kailāśanātha temple (c. 695-722 A.D.) at Kāñcīpuram (Chinglepet District, Tamilnadu) the *gaṇas* figures can be classified into two groups, first, the figures earned on the western and northern *adhiṣṭhāna* and the second shown with Śiva on the facade. They are always represented with man and animal faces and with two hands barring a few instance where they possess four arms. As contrary to the figures from other places, they are shown

in delightful mood with smiling faces in all their actions of fighting, dancing or playing on musical instruments. In this temple they are also shown joining Śiva when he performs different dances as Natarāja and also when he is engaged in the act of killing three demons.—R.S.

34. Kulke, Hermann :—*Jagannātha—The State Deity of Orissa*.

KRIAC, XXVIII, 1978-79, pp. 69-89.

Here, the author has tried to give tentative answer to the questions why and how Jagannātha has become the state deity *rāṣṭradēvatā* of Orissa. Jagannātha was not only the *rāṣṭradēvatā* of the powerful Gajapati kings of Orissa but also regarded as a true king of the whole Orissa empire.

Through the construction of the Great Temple (*baḍa deūla*) Jagannātha had become the most important deity of Orissa. But due to the persistent Śaiva tradition of the Gaṅga kings. *Śiva-Madhukēśvara* in the old capital of Kalinganagara remained the official state deity of the empire for several decades. Jagannātha became the state deity of the Gaṅga empire in the early 13th century. The earliest inscriptions of Orissa throw some light on the ambivalent relation between the fertile coastal area and its tribal mountainous hinterland remained one of the dominant factors throughout Orissa's history and had a direct impact on the historical development of the Jagannātha cult. The author has given some other important factors which had deeply influenced the concept of Jagannātha as the state deity of Orissa.—M.R.G.

35. Kulsrestha, Susma :—*Kālidāsa ki Kṛtiyon men Nṛtyakalā*
(*The Art of Dance in Kālidāsa's Works*).
(Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 106-111.

See Under Sec. X.

36. Kumud Varma :—*Folk Amusements and Recreations as Depicted in Ancient Indian Art (Maurya to Kusana Period)*.

KJIRSA, V, Nos. 1-2, 1984, pp. 101-106.

See Under Sec. XI.

37. Madan, Lekhram :—*Yakṣaṇ kā Dhārmika evaṁ Kalātmaka Mahattva (The Religious and Artistic Significance of the Yakṣas)*. (Hindi).

KURJ, XVI-XVII, 1982-83, pp. 1-8.

Yakṣa occupies an important place in Indian art and religion. Its antiquity, popularity and influence among all strata of the society deserve mention. Its depiction in abundance in Vedic, classical Sanskrit, Pali and Prakrit literature and its adaptation into Vedic, Bhāgavata, Jaina and Bauddha etc. religious sects point to its no-mean importance. The relevant literary evidences in this regard are surveyed and its different major instances noticed at different places are discussed to deduce some conclusive proof in defence of the role of Yakṣa in religion and art. The Yakṣa images and the related art gained more importance during the Maurya and Śuṅga periods as no image related to the Bauddha or Jaina religion of this period has come to sight. Later the images of the Bodhisattva and the Tirthaṅkara were shaped after the imitation of the Yakṣa.—S M.M.

38. Mangrulkar, Arvind :—*Gīta-Govinda : Structure, Technique and Substance*.

ABORI, LXIV, Pts. 1-4, 1983, pp. 149-163.

See Under Sec. X.

39. Malaiya, Sudha :—*Madhya Pradeśa ke Prācīna Śilācitraṇ meṁ Vādyon kā Adhyayana (A Study of Musical Instrument in Ancient Structures of Madhya Pradesh)*. (Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 121-126.

From the inscriptions, sculptures, terracottas and similar other structures found in Madhya Pradesh, it is evident that man had acquired proficiency in music since hoary past. In fact man had learnt this art with the knowledge of other arts. Different types of musical instrument were found in various parts of the world. Some scholars are of the opinion that music the realm of sounds, harmonic and melodic was initially applied for witchery and that is still a matter of controversy. Man had learnt music from different types of natural phenomena. Bharata has classified musical instruments into four classes. A large number of instruments have been illustrated and elaborately discussed in this paper.—D.D.K.,

40. Mishra, C.B. :—*Gupta Image from Faizābād (Uttar Pradesh)*.

PPB, XI, Nos. 1-2, 1983, p. 107.

The image with distinct Gupta physiognomy was noticed by Arun Kumar of the Archaeological Survey of India, lying partly buried in a private guava-orchard in Faizabad. The image of which only the bust part is visible, could not be exposed fully on account of an objection raised by the owner of the orchard. The ornate image has not been identified but traces of a fading mark of the third eye on the forehead clearly indicates it to be a Śaivite deity. The image is adorned with *patra kuṇḍalas* and a torque of comparatively big globules around the neck.

The image, with its refinement of form and delicacy follows the tradition of the Sārnāth School. The subtle discipline permeating over the face reflects beauty and the noble workmanship of the master sculpture of the Gupta period. The image, carved on the buff sandstone, can stylistically be dated to 6th cent. A.D.—D.D.K.

41. Mishra, S.N. :—*The Lion-Motif in Gupta Pillars and Sculptures*.

PPB, XI, Nos. 1-2, 1983, pp. 43-48.

The author has studied minutely the gradual evolution of the lion-motif from the earliest times, mainly during the Gupta Period with a view to fixing up the chronology of the Gupta temples on the basis of technique and style of this particular motif, giving side by side excellent illustrations in support of his conclusions.

During the Mauryan times, a single lion mounts the pillar at Vaiśālī Lauriya Nandangarh and Rampurwa. At Bharhut (early Śuṅga period), the pillar is mounted by two pairs of lions. The pillars of the southern gateway of the stūpa at Sāñchī (1st cent. B.C.) are each mounted by a quadruple. At Jaggayyapeta the winged lions are shown on the pillars. The Karle Chaitya (1st cent. B.C.) has a quadruple lion. In the Sārnātha and Sāñchī capitals each of the adorsed four lions faces one of the four directions. The pedestal of the Buddha figure from Takht-e-Bahi (1st cent. A.D.) is flanked by a walking lion presented frontally. The Bodhisattva images at Mathura (A.D. 81) and Katra (A.D. 100) have lions on their pedestals. The images of the Jaina Tīrthaṅkara Chandra Prabha, at Vidiśā have lions near them. They belong to Rāmagupta and Samudragupta period i.e. 324 to 412 A.D.

In the Hindu mythology the lion has been treated as the guardian of the northern region. The lion has been associated with various

gods and goddesses such as Viṣṇu, Śiva, Durgā, etc. as a mighty force to control the evil spirits. Thus it is seen that the lion was a popular auspicious symbol for the Buddhists, Hindus and the Jains alike in their cultural schemes and religious practices.—D.D.K.

42. Mukerjee, Sandhya :—*Art and Social Life.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 201-216.

The female figurines, as the symbol of procreative power have been the most popular feature throughout the early civilizations of the world. In India, the terracottas and stone figurines, plant motifs, mother and child motifs and mother goddess in various aspects play a vital role in ancient traditions of folk art. Appearance of *śālabhañjikā* fantasy in early Indian art is almost visual correspondence of ancient Indian literary tradition. Beliefs in Yakṣas, *Nāgadevatās* and *Viṣṇudevatā* etc. are rooted in primeval life and thought in India. Ideas of growth of plant and vegetal life are also associated with the cult of Yakṣa—M.R.G.

43. Nagarch, B.L. :—*Maṇḍaleśvara Mahādeva Temple at Harsha.*

VII, XXI, Pts 1-2, 1983, pp. 94-99.

The village Harsha is located 10 kms. south-east of Bilada tehsil in Jodhpur district of Rajasthan. On the eastern outskirts of the village is located the Maṇḍaleśvara Mahādeva temple, an important monument of medieval period. It has an elaborately carved sanctum doorway and beautiful pillars. The architraves of the ceilings of its *mahāmaṇḍapa* and *ardhamāṇḍapa* are beautifully engraved with lotus-scrolls, diamonds and pilasters. Though in a damaged condition at present, the *śikhara* of the temple is quite lofty. The *kunda*, the well and the ruins of other structures lying at the site suggest that this temple occupied a prominent position and was an important centre of Śaivism during the days of Chauhan rule.—R.S.

44. Naidu, P. Neerajakshulu :—*The Mukkaṇṭīśvara Temple at Kalavaguṇṭa.*

VUOJ, XXVI, Pts. 1-2, 1980, pp. 87-98.

Kalavaguṇṭa, a small village in Chittoor taluk is situated at a distance of about 8 kms. north-east of Chittoor, the head-quarters of the district. This village is famous for a temple dedicated to Śiva under the name Mukkaṇṭīśvara. In the inscriptions, the village is mentioned as 'Kalavay', and 'Kalavaykuṭai' and the deity is as 'Mukkanar' and 'Mukkaṇṭīśvara-udaiya nāyanār.'

In the list of Antiquarian remains of Madras, it is stated that the shrine was built by Chōla kings. The Chittoor District Gazetteer states that Chōla kings constructed it about 1000 years ago. There are ten inscriptions in this temple belonging to the Vijayanagar period. It appears from these inscriptions that the foundation of this temple can be ascribed to about the middle of the 10th century, to a date very near to the Chōla conquest of Tondaimaṇḍalm, other inscriptions indicate the endowments by kings or other munificent people at different periods. A detailed description of the building, viz., gōpura, entrance, courtyard, *mahāmaṇḍapa*, devī-shrine, temple kitchen and *yāgaśālā*, *mukhamaṇḍapa* and a vivid account of different deities has been described in detail in this article.—D.D.K.

45. Pandey, Prabha Shankar :—*Pratīka-Vidhāna men Lakṣmī-Pratimā*.
(The Image of Lakṣmī in the Emblematical System). (Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 155-158.

Image of Śrī Lakṣmī is an emblematical object of adoration coming down to people through eternity. She who is endowed with unique talent of fascinating and bewitching people is called Śrī. The Hindus who worship the Śakti are called the Śāktas. The consorts of these gods are taken, as personified forms of these Śāktis and Śrī Lakṣmī is one of them.

In the 5th Maṇḍal of *Rgveda* we find *khila* part having *Śrīsūkta* which indicates that Śrī Lakṣmī was a very popular deity of the society. Lotus was the emblem of Śrī. Sitting on the Lotus or standing upon it, was considered the personified form of *satya* (truth) or wealth and prosperity. In the *Āraṇyaka-parva* of the *Mahābhārata* Śrī Lakṣmī has been termed as *Padmarūpāśrī*. The *Śrīvṛkṣa* i.e., Bilva and the Kalpa-tree also are considered the symbols of Śrī Lakṣmī. During the Kuṣāṇa-period, a unique image of Padma-Śrī was represented. During Gupta-period Lord Viṣṇu and Lakṣmī were the chief deities of the people and different types of images were prepared during that period.

Viṣṇudharmottara-purāṇa, *Mārkaṇḍeyapurāṇa*, *Ahīrbudhnyasamhitā* and different Buddhists texts also have shown different types of Śrī in their religious works.—D.D.K.

46. Prasad, M.N. :—*Jina Images in the Sonbhaṇḍār Cave, Rājgir*.

PPB, XI, Nos. 1-2, 1983, pp. 23-28.

Bihar was the earliest stronghold of Jainism and many of its villages and towns, especially Vaiśālī and Rājgir, were graced by the

presence of Mahāvīra, the 24th Jina. The earliest Jaina sculptures are known from Lohanipur (Distt. Patna) and Chausa (Distt. Bhojpur) in Bihar. Rājgir (Distt. Nalanda) was closely associated with Jainism on account of being the place of Varṣāvās of Mahāvīra and also the birth, initiation and omniscience of the 20th Jina Munisuvrata. The earliest Jaina vestiges at Rājgir is a set of two rock-cut caves known as sonbhaṇḍār caves, datable to c. 3rd-4th centuries A.D. of all the Jina images in the Sonbhaṇḍār caves, only six have survived which are on the southern wall of the eastern cave. The figures are identifiable with Rṣabhanātha, Pārśvanātha, Mahāvīra, Neminātha, Ajitanātha and Sambhavanātha. Some of the images belong to Gupta period. One of the records mentions the name of Mahārājādhirāja Chandragupta II. This group studied with images from Chausa, marks the Magadhan school of art of the Gupta period. The author has presented an iconographic study of these images elaborately. — D.D.K.

47. Rao, M. :—*Iconographic Notes*.

PPB, XI, Nos. 1-2, 1983, pp. 105-106.

The two sculptures described below belong to the Birla Museum, Bhopal :—

1. Bhairava : It was found at Bateshwar, District Murena. The sculpture represents a standing figure of four-armed Baṭuka Bhairava, one of the majore forms of Śiva. His vehicle, the dog, is seated on hips on the left side of the pedestal. He wears kuṇḍalas, necklace, waist-band with strings suspended from it. Srivatsa decorates his chest and a large *vanamālā* passes over his arms and legs. It belongs to the 9th-10th cent. — A.D.

2. Lintel of a temple doorway : This is a top-lintel of the doorway leading to a Brahmanical shrine at Bhopal. It is made of red sandstone and belongs to the 10th cent., A.D. The figure of Gaṇeśa seated within the niche with pediment on top in the centre of the lintel is the presiding deity of the shrine. Gaṇeśa is four armed, right-front-hand granting *abhaya*, right upper holding *gadā* left front holding sweets and left upper holding *paraśu*. Sarasvati and the *navagrahas* also have been depicted in this paper. Some other items have also been indicated in this paper. — D.D.K.

48. Reddy, Ramireddi Chandrasekhara :—*Sati-Memorials in Andhra Pradesh*.

VUOJ, XXVI, Pts. 1-2, 1983, pp. 67-75.

Satī is of two kinds (1) a wife following her dead husband by throwing herself on the funeral pyre of her husband or immolating

herself if her husband's body is not available. It is referred to as *sati* or *sahagamana*. (2) In the other case a married or unmarried woman immolates herself when her chastity is threatened. This is widely known as *sati*. The word *sati* reminds us of the story of the wife of Śiva and daughter of Dakṣa, who consigned herself to flames of sacred fire when her father insulted her husband. A woman who committed *sati* is referred to in Telugu as *Peraṇṭālu* or *Mahā-sati* with great reverence. The act of *sati* is commemorated by the erection of *satikals* on which are seen sculptured representations of the woman who committed *sati*. Different explanations are offered for the origin of this practice. Instances of *sati* are available in *Rāmāyaṇa* and *Mahā-bhārata*. Greek scholars who had accompanied Alexander the great, when he invaded in the 4th century B.C., had given their remarks on this practice. The earliest historical instance of *sati* is that of the wife of the Hindu general Ketus who died in 316 B.C., while fighting against Antigonos. During the period 200 B.C. to 200 A.D. the Indo-Greeks, Scythians, the Pārthians, and the Kuṣāṇas, who are central Asian tribes settled in India and were following this custom of *sati*. Foreign travellers who visited the Vijayanagar empire had left an account of *sati*. S.P. Reddi in his *Āndhrāla Sāṅghika Caritra* says that the custom of *sati* came to Andhra from North India, particularly from Kashmir, Rajasthan and Panjab. Later on this custom became popular in South India during the time of Kakatiyas.—D.D.K.

49. Roychowdhury, J. :—*Worship of Ardhanārīśvara in Ancient Bengal.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 244-245.

One of the twenty-five sporting forms of the god, Ardhanārīśvara, represents Śiva and Pārvatī in one body. Belonging to the class of Mīśramūrti it symbolises the syncretic ideology in terms of the union of Principal cult-deities of Śaivism and Śāktism. As elsewhere in India, Bengal in ancient times was familiar with the concept and iconic motif of Ardhanārīśvara. But the surviving examples of the Ardhanārīśvara motif are extremely rare. The best example of Ardhanārīśvara sculpture hails from Dacca district and Bangladesh. The Ardhanārīśvara form of Śiva found favour with the Bengali devotees is attested by a copper plate of the time of Vallāla Sena (c. 1158-1179 A.D.) which opens with an invocation to Śiva as Ardhanārīśvara. Śrīdharadāsa Māgha, Śaṅkaradeva, Dhyaṇ and other poets of ancient Bengal also described the form of Ardhanārīśvara of Śiva in their works. The form has also been extolled in some of the Purāṇas which are generally believed to be of the Bengal origin. Ardhanārīśvara also seems to have found a prominent place in medieval Bengali literature.—B.K.

50. Sharma, Deo Prakash :—*Some Interesting Sculptures in the Museum of Goa.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 143-149.

In this paper, light has been thrown on three important sculptures preserved in the museum of Goa, namely *Gajalakṣmī*, *Mārtaṇḍa Bhairava* and *Nāgadevatā*.

I. A stone slab showing *Gajalakṣmī*, goddess of wealth and prosperity is shown seated on a low Indian tepoy holding lotus buds in each of her hands. Full description of the sculpture has been shown in this paper. A similar sculpture containing the figure of *Gajalakṣmī* was found at Bondalā (Goa). Kings of Boja dynasty who ruled in Goa from 3rd to 6th century A.D. patronised Buddhism in Goa. *Gajalakṣmī* figure came in Goa due to Buddhist influence. Our ancient goddess Lakṣmī was converted into *Gajalakṣmī* figure of Buddhist sect. This goddess is now being worshipped in every village of Goa. It is a very popular goddess in Goa.

II. *Nāgadevatā* (therio-anthropomorphic type) is kept on rectangular pedestal showing a combination of human being and animal element. Antiquity of Nāga figure goes back upto indus valley civilization (2300 B.C. to 1700 B.C.). Anthropomorphic figure of Nāga is depicted on faience sealing reported from Indus valley sites. After a gap of 1500 years another Nāga figure was found on the railing of Bharhut Stūpa (2nd c.B.C.) Some other figures of *Nāgadevatā* were found at Koshambi, Karnataka etc. Another anthropomorphic type figure of *Nāgadevatā* kept in Madras Museum is also similar with our *Nāgadevatā*.

III. *Mārtaṇḍa Bhairava*, mixed form of Sūrya (*Mārtaṇḍa*) and Bhairava (Śiva), is shown in a standing pose in this figure. God is shown standing on chariot driven by seven horses and mouths of seven horses are shown at the pedestal. This sculpture represents the typical Hoyasala composition found in the Karnataka and Goa region. Lavish decoration in the above sculpture is the characteristic feature of the art of Hoyasala period. On the stylistic basis this image may be dated in Hoyasala period between 13th to 14th century A.D.—D.D.K.

51. Kulashreshtha, Sushama :—*Kālidāsa-Kṛtiṣu Nṛtyakalā (Art of Dancing in the Compositions of Kālidāsa). (Sanskrit).*

Sāg., XXI, Pt. 1, 2039, pp. 65-72.

Kālidāsa has a vast knowledge of grammar, logic, philosophy,

botany, medicine and fine arts including music. *Saṅgīta* is a trinity of vocal music, instrumental music and orchestrics i.e. the art of dancing. Songs require instruments and the instrumental music is a second fiddle to the rhythm, but dance can be performed independently although it is a convention to display it with music. Kālidāsa had a vast knowledge of orchestrics, as is evident from the female members of his plays. During Kālidāsa's period the art of dancing was at its apex. All the social functions as—birth anniversaries, nuptial ceremonies etc. were performed with dance. The harlots had a great proficiency in this art. In his *Raghuvamśa* Kālidāsa had described that the birth of Raghu was celebrated with orchestric symphony by harlots creating perennial rapture. King Agnivarṇa had a large number of dancers in his kingdom and was an expert in playing Puśkara. He was a capable teacher of dancing. Similarly *Kumārasaṁbhava*, *Rtusamhāra*, *Mālavikāgnimitra*, *Meghadūta* and other works of Kālidāsa have a vivid description of the trinity of music.—D.D.K.

52. Shukla, K.S. :—*Newal Terracottas Depicting Rāmāyaṇa Scene*.

PPB, XI, Nos. 1-2, 1983, pp. 15-18.

Newal, an ancient site in Unnao District, is situated on the old bank of the river Gaṅgā. It has been called Navadevakula by the Chinese pilgrim Hiuen Tsang. It was adorned with large terracotta panels representing scenes from the epics and the Purāṇas. With the discovery of these terracotta panels and carved bricks at Newal it is almost certain that there was a brick-temple which was constructed in the style of the Bhītargāon temple of Kanpur District. Terracotta panels of the Gupta period representing the *Rāmāyaṇa* theme are very rare in Indian art. Only Devgarh and Nachna-Kuthara Temple are so far known for such scenes. Newal panels are, therefore, a welcome addition to our knowledge. A detailed description of some of these terracotta panels has been given in this article.—D.D.K.

53. Singh, Tahsildar & Singh, Amar :—*Matsya-Purāṇa and Early Medieval Temple Architecture*.

Pur., XXV, No. 1, 1983, pp. 48-63.

See Under Sec. III.

54. Singh, Tahsildar :—*Conception and Creation of Dohada as an Amorous Decorative Motif*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 239-246.

India's plastic art was always representative of the ideology, philosophy and creative abilities of the contemporaneous society.

Literary traditions were main sources for stimulating fantasies and thoughts to be relieved in stone, brick or any other medium. The heroic episodes of the *Rāmāyaṇa* and the *Mahābhārata*, the mythological narrative of Purāṇas etc. were always the prominent themes to be engraved on some materials. Depiction of *dohada* of various plants and their fulfilments by beautiful ladies was a very popular theme of ancient poets and sculptors. In *dohada* motifs, woman as a symbol of fertility was depicted in prominence, standing beneath the trees in beautiful poses. All the *dohadas* depicted here, were of different plants, it was not the *dohada* of the women. Ten *dohadas* : *Priyangu-dohada*, *Bakula-dohada*, *Aśoka-dohada*, *Tilaka-dohada*, *Kurabaka-dohada*, *Mandārī-dohada*, *Campaka-dohada*, *Āmra-dohada*, *Nameru-dohada* and *Karnikāra-dohada* have been depicted here in detail. M.R.G.

55. Sircar, D.C. :—*The Introduction of Balabhadra Worship in the Puri Temple.*

JASC, XXIV, Nos. 1-4, 1982, pp. 45-47.

See Under Sec. VI.

56. Srivastava, A.L. :—*Bhāratīya Kalā men Buddha-Janma (The Birth of Buddha in Indian Art).* (Hindi).

JGKSV, XXXVIII-XXXIX, 1982-83, pp. 9-18.

It presents the literary and purāṇic evidences of Buddha's birth. Various scenes of the Buddha's nativity identified by scholars with the *Śālabhañjikā* motif have been described here. Scenes of Buddha's birth from Hinayāna-art, Mahāyāna-art and art of Gupta era have been depicted. Some events of Buddha's nativity carved on stone by the Indian artists are shown.—M.R.G.

57. Tarlekar, G.H. :—*Music and Dance in the Vikramorvaśīya Act IV:*

ABORI, LXIV, Pts. 1-4, 1983, pp. 59-75.

See Under Sec. X.

58. Tripathi, Gayacharan :—*Śiva kī Aṣṭamūrtiyān aurā Unakī Vaidika Prṣṭhabhūmi (Vedic Background of Śiva's Eight-handed Image).* (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 75-81.

Kālidāsa is the only poet to whom *aṣṭamūrti* adjective for Śiva is favourite. In the opening verse of his master piece *Abhijñānaśākuntalam* he mentions the various materials which correspond to the eight *mūrtis*. The first *mūrti* is the first creation of God (water), the second carries the offerings to Gods (fire), the third presents the

offerings to the sacred fire (*yajñamāna*), fourth and fifth regulate time (Sun and Moon). The sixth occupies the space whose property is sound (*ākāśa*). The seventh is the source of all creatures (Earth) and the last is one which keeps the creatures living (*vāyu*). The present note asserts that it is impossible to answer any question regarding Indian philosophy without the deep and thorough study of Vedas and Brāhmaṇas etc. Thus Kālidāsa had studied minutely these main sources of Indian philosophy and was the only poet to emphasize the qualities of *aṣṭamūrti* of Rudra Śiva.—M.R.G.

59. Tripathi, K.K. : —*Madhya Pradeśa kī Prācīna Śilpakalā men Balarāma* (Balarāma in Ancient Sculptural Art of Madhya Pradesh). (Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 127-134.

Vaiṣṇavism is one of the major sects of the Hindus. It is very much a sect of religious people who believe in the supremacy of a kind and loving God who sometimes incarnates himself on earth in human form take people out of their miseries brought by the activities of the demons. During the 1st cent. B.C. Vaiṣṇava bhakti-cults were in their full swing in Mathura where Lord Kṛṣṇa and Saṁkarṣaṇa were the chief deities. This statement is supported by the inscriptions of Saka-mahākṣatrapaśodāta. An inscription was found in a village namely Morāgāon where Pañcaviṣṇi vīras (five heroes) were worshipped. According to the *Vāyu Purāṇa*, the five *Vīras* are Balarāma, Kṛṣṇa, Pradyumna, Anirūddha and Sāmba. Direct worship of Viṣṇu in his original image is less popular. An inscription found in a village 'Mājhamikā' near Chittor mentions the worship of *Samkarṣaṇa* i.e., Vāsudeva. Another inscription dated the 3rd century B.C. written in Brāhmī Script was discussed from a village named Hathiwado in M.P. A copper plate of the 2nd cent. B.C. during the reign of Roman king has been discovered which inscribes Balarāma holding a pestle and Lord Kṛṣṇa with his *Sudarśana Cakra*.

The Vṛṣṇis had 'Nagari' as their capital town where the Vṛṣṇis i.e., Yādavas had taken these three decisions :—1. to prepare stone images of Kṛṣṇa and Balarāma. 2. to prepare a *Vedikā* or *Bāḍā* and 3. an orchard assigned to the Nārāyaṇa.—D.D.K.

60. Trivedi, Pramod Kumar :—*Siddhapura (Gujarāta) se Prāpta Viṣṇu kī Eka Abhilikhita Pratimā* (An Inscribed Image of Viṣṇu Found from Siddhapur (Gujarat). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 229-232.

An Inscribed image of Viṣṇu has been found from Siddhapur

(Gujarat). It is made of brass and provides an evidence of the usage of the metallic, stone and woodwork art. It belongs to the later medieval period. The image is in *Samabhaṅga* pose. The lower right hand is in *varada-mudrā* and upper right hand holds *gadā*. Lower and upper left hands hold *cakra* and *śaṅkha*. Samvat 1485 has been inscribed on the back-portion of the image.—M.R.G.

61. Tiwari, P. :—*Social Significance of Head Dresses in the Early Terracotta Figurines of Kauśāmbī*.

PPB, XI, Nos. 1-2, 1983, pp. 75-82.

The present article throws a refulgent light on the head-dresses of the terracottas of Kauśāmbī, their classification, fusion of Indian and Greek styles at Kauśāmbī and its impact on the head-dresses of female figurines, which are a veritable encyclopaedia of dress, decoration and ornaments of the Śuṅga period. These head dresses are of various types. The interesting feature of these dresses is that one head dress is hardly identical with another reflecting thus not only the craftsmanship of the makers but also the craze of women for novelty in head dresses. The head dresses may be divided into the following groups :—

1. Head dress composed of two or three high rolls with auspicious symbols. Five auspicious symbols are—the *paraśu*, *aṅkuśa*, *dhvaja*, *triśūla* and *vajra*. They are also found on figurines recovered from Mathura, Rupar and many other places.

2. Bicornet, Head dress : This type of head dress consisted of only two rolls with a central crest like jewel in between rolls. Several beaded chains are depicted over these rolls.

3. Basket-like Head dress. 4. Turbans. It was an ornamented turban. 5. Crown-like Head dress 6. Head dress ■ part of the Hair Arrangement. 7. Social implications. There is not ■ single female figurine which does not depict some type of head dress. This indicates that the female folk of Śuṅga period were very fond of head dresses.—D.D.K.

52. Upadhyaya, Vibha :—*Prācīna Bhāratiya Mandiron ki Prabandha Vyavasthā (Administration of Ancient Indian Temples)*. (Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 173-178.

See Under Sec. VIII.

63. Vyas, Narayana :—*Grāma Khālāwā kā Prācīna Śiva Mandira* (Ancient Śiva Temple of Village Khalwa). (Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 181-184.

Khalwa is a small village (Dist. East Niwad, M.P.) at a distance of 35 Km. from Tehsil Harsul, having a total population of two thousand only. Being an area of the aborigines, it has made a rapid progress during the past few years. It is an important place for archaeological studies. At a distance of 2 km. from this village there is a small hillock having a Śiva temple of 10th, 11th century A.D. It is in a dilapidated condition. People of this village call it the Renuka Mandir. It has an image of Gaṇapati at the main gate hence it is invariably a Śiva temple. Like other altars of this area, this temple is made of Satpura stones. There are some other images also in this temple including five Mātṛkās. These are Brahmāṇi, Māhiśvari, Vaiṣṇavi, Indrāṇi and Kaumārī; all are four armed. The roof of the temple has tumbled down. This is a nice image of Gaṇapati having six arms. Such images are very rare. There are some other images also near this temple. These are Lakṣmī-Nārāyaṇa; Brahmā and Brahmāṇi, Brahmā or Sadāśiva, Gaṇapati and Vināyaki, Sūrya, Hanumāna, Vāyu, Agni, Indra and Nairṭya. The author has irradiated in brief on these images.

Besides these images there are some other images also buried under debries which can be identified after further excavations —D.D.K.

64. Yadav, S.S. :—*Śiva-Naṭarāja : Eka Vilakṣaṇa Kṛtī* (A Unique Image of Naṭarāja). (Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 179-182.

Gandheśvara Mahādeva Mandir at Sirpur is a unique image of Śiva-Naṭarāja (dancing Śiva) which stands as a landmark in the history of art of Southern Kosala State. Sirpur is a small village, 70 miles away from Raipur on the southern bank of the river Mahānadī, in a forest. It had a glorious past as it was the capital town of the South Kosala known as Śripura. The image is inscribed on a sand-stone. Śiva, seated on his Nandi bull has two serpents in his upper hands. He has a garland in his neck, matted hair and earrings in his ears. Sage Bhṛngī is following his rhythmical movements. On the left of this image is Kārtikeya seated on peacock. Śiva is holding different types of weapons in his other hands. According to Indian literary treatises, Śiva was expert in dancing.

There seems to be a striking similarity between the present image of Śiva and images found in different temples of Orissa. A large number of such images have been found in temples at Bhuvaneśvara. The period estimated for such sculptures has been fixed as 11th and 12th century.—D.D.K.

III-EPICS AND PURĀNAS

65. Bajpai, K.D. :—*Purāṅhyāna tathā Bhāratīya Lalita Kalāen*
(*Mythology and Indian Art*). (Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 112-120.

Indian mythology plays an important role in the history of world civilization. Social and religious conventions of India appertain to the pre-historic period. India has a rich pantry of perennial beatitude of varied political, social and cultural traditions but this important and fascinating field of study remained almost fallow. The author has made an attempt to justify fuller explanation, examination and effect of Indian civilization in promoting and preserving intimate love-relationship and special influence on Iran, Rome, China, Tibbet, South-East Asia, Asia, Egypt, Mesopotamia etc. Indian mythological literature comprises our history, social, religious and literary treatises, philosophy, ethics, music, art and architecture etc. Indian literature is repleted with beautiful celestial and terrestrial myths. The author concludes with the remarks that Indian thought had reached different parts of the world by land and sea routes from the hoary past.—D.D.K.

66. Banerji, S.C. :—*A Note on Puranic Influence Outside India.*

Pur., XXV, No. 1, 1983, pp. 147-149.

See Under Sec. VII.

67. Bhattacharya, Ram Shankar :—*A Comparative Study of a Passage on Vāgdoṣas Occuring in the Mahābhārata and the Skandapurāṇa.*

Pur., XXV, No. 1, 1983, pp. 129-146.

See Under Sec. IX.

68. Bhattacharya, Ram Shankar :—*Vyāsapraśastih (Eulogy of Vyāsa with Notes).* (Sanskrit).

Pur., XXV, No. 2, 1993, pp. 169-173.

Śrīvyāsa-Praśastih is anthology of verses found in the Itihas-Purāṇa-works and in the commentaries that glorify the sage Kṛṣṇa-dvaipāyana usually called Vedavyāsa or Vyāsa. A few Puranic verses, not included in the above noted booklet, are given

here. The total number of these verses is 52. Almost all the verses are easy to understand, only a few works having some grammatical difficulties have been fully discussed in the notes appended to this Eulogy.

Here Vyāsa is compared to milkman, the Vedas to the calves and the goddess of speech to the cow which satisfies all desires. The milk is said to be inexhaustible and extremely desired. Sage Vyāsa is said to be a *nikāṣa* meaning ■ touch-stone. The verity of the Vedic views are shown by Vyāsa through his various activities.—D.D.K.

69. Bhattacharya, Ram Shankar :—*Viṣṇustotram (Eulogy of Viṣṇu with Notes)*. (Sanskrit).

Pur., XXV, No. 2, 1983, pp. 174-180.

The Purāṇas and the Upapurāṇas contain a few verses in the nature of encomium or ovation, viz., demonstration of popular applause, describing the glory of deities like Viṣṇu, Śiva, Devī, Gaṇapati and the like. Such verses were read at the beginning of the puranic works and they have no connection with particular speakers. Some of these verses are read even before the verse *Nārāyaṇam namaskṛtya* and in some editions these verses are not even numbered or they are numbered separately.

All these verses tend to show that these verses are independent compositions of those Vyāsas who are highly learned and that they were placed at the beginning of the Purāṇas with a view to rendering the *mangalācaraṇa* verses highly effective to the audience. Eight important verses on the glorification of Viṣṇu are given with some notes in this paper. It is important to note that the way prescribed for worshipping Viṣṇu is said to be either Vedic or Tāntric or of any other form. The last verses furnishes the real purpose of eulogy as the supreme deity, who transcends the three games, who is meditated by the Yogins firmly established in Yoga, who is not perceived even by sages who practise penances in different lives, assumes the incomparable form of black complexion so that the devotees can meditate on him.—D.D.K.

70. Bhattacharya, Ram Shankar :—*A Purāṇic Objective Division of Smell (Gandha) not Found in the Works of Philosophy*.

Pur., XXV, No. 2, 1983, pp. 246-253.

See Under Sec. XII B.

71. Bonazzoli, Giorgio :— *Remarks on the Nature of the Purāṇas.*

Pur., XXV, No. 1, 1983, pp. 77-113.

According to the author the multi-facetedness of puranic text renders structuralistic, psychoanalytic and compartivistic systems of research incapable to deal with the nature of Purāṇas. He feels puranic texts to have remained undiscussed regarding their nature by Sanskrit authors like Śabara, Kumārila and Śaṅkara. They lingered to solve other problems pertaining to Purāṇas. So far as the definitions are concerned none of them is exhaustive enough to bind the nature of Purāṇas in a single sentence. The only way left before us is the study of basic puranic assertions bearing on puranic nature. This article deals with four of these assertions. They are *punaḥ*, *Veda-Upabṛhāṇa*, revelation of mysteries and a few factors of puranic transformation.

According to the author *punaḥ* has got two meanings i.e., something more and re-narration. The puranic text is the self evident proof of *dvija-s* having remained ever unsatisfied with what they already know.

Under the head *veda-upabṛhāṇa* the author discusses the references of *Veda-sammita*, *Veda-sammaṇa* or *Veda-sama*. From the text itself the author derives two theories regarding the origin of Purāṇas i.e., the theory of descent and the theory of arising.

The third assertion discussed under this article is revelation of mysteries which according to the author proves puranic stand to be complimentary to Vedas and Smṛtis and to some extent to integrate them.

In the last assertion the author takes into consideration *kāla*, *loka* and *dr̥ṣṭi* or *sampradāya*.

In the end he suggests the readers to study R.C. Hazara's "Studies in the Puranic Records on Hindu Rites and Customs" which according to him provides the solution to the problems concerning the role of *Sampradāya* in Purāṇas.—I.S.

72. Bonazzoli, Giorgio :— *Composition, Transmission and Recitation of the Purāṇas.*

Pur., XXV, No. 2, 1983, pp. 254-280.

Though the Mahāpurāṇas are eighteen in number, the study of the manuscripts and the little more we have learned about the history of

purāṇic development, brings us to the conclusion that they are innumerable, because each Purāṇa has several versions, which may be so different from one another as to be hardly related to the Purāṇa to which they claim to be attached. These considerations so clearly stated also by L. Rocher in his paper at the Winconsin South Asia Conference, put under discussion the very possibility of critical editions of the Purāṇas. Difficulty is being experienced in bringing out a critical edition of the *Garuḍa Purāṇa*, which is now under preparation of the All India Kashiraj Trust of Varanasi. There are three different editions of the Purāṇa which have different types of chapters not related to each other. Similar is the case with other Purāṇas. How this happened with the passage of time in three stages i.e., composition, transmission and recitation, has been discussed in this paper.—D.D.K.

73. Brahmachari, Markandeya :—*Kim 'Trijaṭāyāh' Vibhīṣanaputrītvam (Was Trijaṭā Daughter of Vibhīṣana ?). (Sanskrit).*

SPRJ, VI, Pt. 1, 1983, pp. 163-166.

Trijaṭā was the head of the demonesses engaged by Rāvaṇa when Sītā was in his incarceration at Aśokavāṭikā in Laṅkā. She was asked to bewitch Sītā and persuade her to accept him as her husband.

Her name appears in the Bālakāṇḍa 3rd sarga of the *Rāmāyaṇa* when she had a dream. The dream is again repeated in the Sundarakāṇḍa. Vansīdhara and Śivasahāya in their 'Śiromaṇi' commentary and Govindarāja in his *Bhūṣanā* commentary declare that Trijaṭā was the daughter of Vibhīṣana, the younger brother of Rāvaṇa. Prior to both these commentaries there was a commentary *Tilaka* by Nāgeśa Bhaṭṭa. He never declared her as Vibhīṣana's daughter. He also names two other commentaries but there is no trace of Trijaṭā as such. Hence the ambiguity about the identification of Trijaṭā remains unsolved. The author requests Sanskrit scholars to express their views to unfold this mystery.—D.D.K.

74. Brajesh Krishan :—*Kalpavṛkṣa-Prācīnatā aura Paramparā (Kalpavṛkṣa its Antiquity and Tradition). (Hindi).*

PPB, XI, Nos. 1-2, 1983, pp. 167-172.

See Under Sec. XI.

75. Dass, A.C. :—*Vaiṣṇava Incarnations and Biological Evolution*.

BV, XLI, Nos. 3-4, 1981, pp. 48-55.

This paper tries to give an account of a striking similarity noticed between an ancient and a modern concept. The concept of biological evolution towards humanization, popularly known as Anthropology, very recently forwarded by Charles Darwin apparently seems to be a copy of the age old traditional concept of the incarnations of Viṣṇu given by the Puranic Indo-Aryans. The question whether the Puranic Indo-Aryans were able to know the natural process of the biological development at that early stage remains unsolved. Nevertheless, the first five *avatāras*-Matsya, Kūrma, Varāha, Nṛsiṃha and Vāmana betray a close resemblance to be the representatives of the Ages of aquatic creatures, reptiles mammal, primates and neanderthalensis respectively. Rest of the *avatāras*, except Kalki who is yet to descend, appear to represent the different archaeological eras.—Author.

76. Dwivedi, K.N. :—*Saṃskṛta-Sāhitya men Bhāgavata Dharma*
(Religion of Bhāgavata in Sanskrit Literature)
(Hindi).

SPRJ, VI, Pt. 1, 1983, pp. 43-52.

Vaiṣṇavas believe in the supremacy of Viṣṇu who incarnates in human form to take people out of their miseries brought about by the demons. The sage Vasiṣṭha had ascribed verses to Viṣṇu in *Rgveda*. Ṛṣhi Dīrghātama had recited a number of mantras on Viṣṇu. After the Vedic period comes the purāṇic age where we come across with *Bhāgavata Purāṇa*, *Mārkaṇḍeya Purāṇa*, *Mahābhārata*, *Bhagavadgītā* and a good number of works on Bhāgavata-dharma. Classical poetry is replete with works on Vaiṣṇavism. *Gaṅgālaharī*, *Gītagovinda*, *Govindāṣṭakam* and similar works have been discussed in the article. Rāma and Kṛṣṇa are the popular incarnations of Viṣṇu and Sanskrit literature is a depository of Bhāgavata-dharma.—D.D.K.

77. Dwivedi, Paras Nath :—*Agni-Purāṇe Āyurvedaḥ* (Āyurveda in the *Agni Purāṇa*). (Sanskrit).

Naim., III, Pt. 2, 1983, pp. 42-46.

See Under Sec. XIII.

78. Gupta, Krishna :—*Brahmaśāstā Kārttikeya*.

Sod. Pat, XXXIV, Pt. 2, 1983, pp. 66-88.

See Under Sec. II.

79. Kumar, S.V. :—*Kāśī : Its Meaning and Significance in the Light of Advaita-Vedānta and the Purāṇas.*

Pur., XXV, No 1, 1983, pp. 114-128.

See Under Sec. XII B.

80. Lewis, C.A. :—*The Purāṇa Texts Relating to the Rivers of India*

Pur., XXV, No. 1, 1983, pp. 31-43.

A large part of Purāṇas contains the description of mountains and rivers. C.A. Lewis's article bears a special reference to Kirfel and Sircar. Names of the certain rivers referred to in Purāṇas have been quoted alongwith their names in Pali language. Special mention has been made about the mountains from which these rivers originate. The rivers which are still running with their original names have been mentioned alongwith their Greek names. Views of Alberuni has been quoted regarding references of certain rivers. The difference regarding the pronunciation of the names of certain rivers alongwith the mountains from which they were originated has also been pointed out.

The writer has also taken into consideration certain rivers like Trisāma, Aatahśila, Vaitaraṇī, which have not been able to get the unanimous support as yet. Special mention has been made about Rāj Śekhara, Kauṭilya's *Arthaśāstra* and *Bṛhatsamhitā* in favour of the views presented in the article and against the opposite views. This article presents a brief criticism of the views of Rai Chaudharī and Pārtijara in general and Sircar and Kirfel in certain points.—I.S.

81. Mishra, Devi Prasad :—*Jaina Purāṇon kā Udbhava aurā Vikāsa (Development and Origin of Jaina Purāṇas).* (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 169-180.

Jaina-Purāṇas are written on the pattern of traditional Purāṇas. Plots and characters of Jaina ācāryas have been taken from the *Rāmāyaṇa* and the *Mahābhārata*. According to Jaina ācāryas the origion of *Jaina-Purāṇa* is from the time of the prathama Tīrthaṅkara Ṛṣabhadeva. The *Jaina-Purāṇas* are the encyclopaedic works of their period. —M. R.G.

82. Mishra, Parmanand :—*Viṣṇudharmottara Purāṇasyālmkāra Vīvecana-Vaiśiṣṭyam (Speciality of the Almkāras of Viṣṇudharmottara Purāṇa). (Sanskrit).*

Sāg., XXI, Pt. I, 2039, pp. 49-53.

See Under Sec. X.

83. Modheya, S.G. :—*Concept of the God-Dhātṛ in the Vedas and the Epics.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 193-202.

See Under Sec. XV.

84. Murti, C. Sivaram :—*The Citrasūtra and Its Date.*

Pur., XXV, No. 2, 1983, pp. 181-224.

Fragmentary instances of fine arts have been found in classical works. Śyamilaka gives the instance of Kusumāvatikā, an accomplished courtesan, passionately adoring the able Citrācārya Śivasvāmin mainly for his mastery in art. Painting among fine arts became so important that it was elaborated as a science very much as dance or music. Such a sophisticated study naturally brought into being standards of art criticism like those of literary criticism in *Alaṅkāraśāstra*. A standard text as a desideratum is to be expected to exist for such elaborate study, which alone could provide the textual definitions of the delicate nuances of the art. Fortunately such a text has been found in the *Citrasūtra* of the *Viṣṇudharmottara*, an appendix of the *Viṣṇupurāṇa*, translated by Stella Kramrisch. Guṇas and doṣas, merits and defects, the proper portrayal of rasas, emotions suggestive import etc. are all elaborated in the *Citrasūtra* the standard text on the painting. It has been mentioned in different Sanskrit texts. A vivid account of fine art activities and role of *Citrasūtra* has been discussed in this paper.—D.D.K.

85. Pandeya, Murlidhar :—*Āgamastantrañca (Āgama and Tantra). (Sanskrit).*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 295-301.

Tantra and *Āgama* are the two quoted terms in Vedas and other religious texts of the Hindus. But there is no line of demarcation as to which are the Āgamas and which can be noted as Tantras. The

word *Āgama* has been frequently used by the Śaivas. Etymologically it means the texts which clearly indicate the real meaning of a subject called *Āgama*. According to Bhāskara a verse which means that the words uttered by Lord Śiva and listened by Pārvatī and accepted by Lord Kṛṣṇa is called *Āgama*. But this is merely a horny and has not been accepted by the learned scholars. The author has discussed the meaning of the term *Āgama* and *Tantra* and the difference in their nature. — D.D.K.

86. Parrott, Rodney :—*A Discussion of Two Metaphors in the "Churning of the Oceans" from the Mahābhārata.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 17-33.

The epic myth commonly known as "The Churning of the Oceans" is told as a metaphor. There are two standards upon which this metaphorical expression is based : Churning is the main standard, pressing of Soma is the subordinate standard. Ka'anath Jha, in a discussion of Sanskrit poetic image, states : "of the model metaphor it can be said that it is a figure based on verbal similitude with the superimposition of the behaviour of one thing over another. Poets describe a particular action in such a way that appreciative people are at once reminded of the corresponding action of the standard or, if mentioned, not so explicitly. In fact the charm of the figure lies in so describing action of the former that the latter is at once suggested." The matter has been fully discussed in this article and concluded with the remarks that the epic myth of the churning of the ocean is a metaphoric tale based on two standards, the dominant one being the churning of butter, the pressing of Soma being subordinate. The subject has been fully discussed on the basis of different Vedic and classical texts. — D.D.K.

87. Phromsuthirak, Maneepin :—*Hindu Brahmā in Thai Literature.*

Pur., XXV, No. 1, 1983, pp. 12-30.

See Under Sec. VII.

88. Roy, Anamika :—*Some Observations on the Purāṇic and Epigraphic Data Relating to the Magha Dynasty.*

Pur., XXV, No. 2, 1983, pp. 281-288.

The term Megha dynasty also spelt as Medhya or Medhatithi occurs in the majority of the Purāṇa-texts and has been accordingly reconstructed by Pargiter in his work 'Purāṇa-text of the Dynasties of

the Kali age.' The said line states that nine rulers will flourish in the concerned dynasty, who will be reputed for their valour and intellect. Their territory was designated as Kosala and Pargiter places these rulers in the 3rd century A.D. Scholars are inclined to think that the founder of this dynasty was known as Māgha, which became a dynastic designation in the subsequent ages and the case is parallel to the Gupta dynasty, the founder of which is supposed to have Gupta for his name. The word Megha for Magha was a scribe's mistake. The inscriptions reveal six names of Māgha rulers as 1. Vasiṣṭhīputra Bhīmasena, 2. Poṭhasirī, 3. Bhadramagha, 4. Vaiśravaṇa, 5. Śivamagha and 6. Bhimavarman. The coins and the seals of these dynasties count : 1. Magha, 2. Vijayamagha and 3. Śatamagha. Stone inscriptions of these three rulers have not been discovered so far. Their territory and other important events have been highlighted in this paper.—D.D.K.

89. Sastry, J. Prabhakara :—*The Reason for the Breaking of Śiva's Bow.*

JOIB, XXX, Nos. 3-4, 1981, pp. 172-178.

It presents one of the great deeds of Rāma's early life that is the breaking of the bow of Śiva. The author has tried to give the answer of the question why did Rāma break the bow? In fact Rāma had broken the bow intentionally. Some points are given in this article supporting this view. Rāma's seeking permission to draw the bow, is in itself a great pointer to the fact that he (Rāma) broke the bow intentionally. Rāma did not break the bow in order to show off his great strength but had in view a specific end to be achieved. He broke the bow of Śiva to gain the bow of Viṣṇu that was so essential for his further battles.—M.R.G.

90. Satyavrat :—*Sources of Punyakuśala's Bharatabāhubali Mahākāvya.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 280-286.

See Under Sec. X.

91. Schreiner, Peter :—*The Tübingen Purāṇa Project.*

Pur., XXV, No. 1, 1983, pp. 150-152.

The Tübingen Purāṇa Project lays emphasis on treating of Purāṇas as anonymous literature, dissection of its texts, critical analysis of contexts through indexes and concordances with the help of three tools named Sanskrit materials, English materials and Bibliography.—I.S.

92. Seth, Noel :—*The Justification of Krishna's Affair with the Hunch Backed-woman.*

Pur., XXV, No. 2, 1983, pp. 225-234.

See Under Sec. XI.

93. Sharma, B.R. :—*Agra—Pūjā of Gaṇapati.*

BV, XLI, Nos. 3-4, 1981, pp. 92-95.

The author has tried to find out reasons of why Gaṇapati of all other gods has been given so much importance to be adored as *agrapūjya*. Gaṇapati's *Vighneśvara* aspect seems to be rightly responsible for his primal-worship. It is also proved that the *agrapūjā* of Gaṇapati has been prevalent in India from the Vedic period. Worship of Gaṇapati before commencing any work even by the followers of other religious systems also indicates to the synthetic approach of the Indians towards the religious attitudes of the people even in the most ancient past.—M R.G.

94. Sharma, B.R. : *Gaṇapati Worshipped as Vighnesha.*

JIH, LXI, Pts. 1-3, 1993, pp. 41-46.

Gaṇapati (Gaṇeśa) has been worshipped as *vighneśa*, *vighneśvara*, *mangaladātā* or *siddhidātā*, i.e. Lord of obstacles, capable of either to create or to eradicate obstacles, thus he has been considered both as malevolent as well as benevolent deity. He is also giver of auspiciousness and bestower of success. He has also been acting as *kalyāṇakāri* and *siddhidātā* and thus paving the way for progress and prosperity.

The Vedic people were quite conversant with the *Vighneśvara* aspect of Gaṇapati. A *Rgveda* verse speaks of *Brahmaṇaspati*, i.e. Gaṇapati as being propitiated to destroy poverty and famine. A verse in the second maṇḍala of the *Rgveda* clearly points out to the benevolent aspect of *vighneśvara*—the best protector and the text also assures that who ever is safeguarded by *Brahmaṇaspati* is neither beaten by the enemies nor does he suffer from sins; the obstacles cannot impede for progress and no one can cause any pain, sorrow or misery to him. The *Yajurveda*, the *Atharvaveda*, the *Kalpasūtras* and *Gṛhyasūtras* also indicate towards the *siddhidātā* aspect of Gaṇapati. The *Manusmṛti*, the *Yājñavalkyasmṛiti*, the *Mahābhārata*, the *Gaṇapatya-Tharvaśirṣopaniṣad* and the entire purāṇic literature described in detail the *vighneśvara* aspect of Gaṇapati. According to *Śiva-Purāṇa*, Lord Śiva himself bestowed upon Gaṇapati the competence and ability to destroy *vighnas* (i.e. the obstacles).—D.D.K.

95. Sheridan, Daniel P. :—*Bhāgavata-Purāṇa :—Sāṃkhya at the Service of Non-dualism.*

Pur., XXV, No. 2, 1983, pp. 206-234.

See Under Sec. XII B.

96. Singh, Tahsildar & Singh, Amar :—*Matsya-purāṇa and Early Medieval Temple Architecture.*

Pur., XXV, No. 1, 1983 pp. 48-63.

This article presents before the reader a brief but exhaustive account of this branch of knowledge available during the period of the composition of *Matsya-purāṇa* which according to authoritative sources ranges between Gupta period and eleven hundred A.D. The architectural contents contained in *vastu-vidyā* in *Matsya-purāṇa* alongwith comparative analysis in other Purāṇas include the glossary of Sanskrit terms. Ground Plan and Elevation of different Prāsādas nomenclature and embellishment variety of Maṇḍapas alongwith their plan and other paraphernalia acquaint the reader not only with the penetrating observation of the author but also with the heights which the science of temple architecture had attained early mediaval India.—I.S.

97. Thite, G.U. :—*Pañcatantra.*

Nav., 1983, pp. 29-38.

The origin of the fables in the *Pañcatantra* can be sought in some Vedic and epic fables and animalism in general. The fables are those stories in which animals appear as characters and which have some morals. One of the peculiarities of the stories in ancient Indian Literature is that they support *karmasiddhānta*. In other words, they are based on poetic justice. Thus the virtue is rewarded and vice is punished. But the fables in the *Pañcatantra* do not follow the *karmasiddhānta*. In the fables of the *Pañcatantra* we find that virtue is punished and vice is rewarded. It can be, therefore, argued that the fables in the *Pañcatantra* follow primitive materialistic philosophy of 'live and let die'.—Author.

98. Tiwari, J.N. :—*An Interesting Variant in the Devī-māhātmya.*

Pur., XXV, No. 2, 1983, pp. 235-245.

It intends to attract the attention of scholars to an interesting variant reading in the *Devī-māhātmya*, which may be of some special

significance for the history of the Goddess cult and of the text. The author gives an outline, in brief of the context in order to appreciate fully the significance of the variant reading of the verse, which is the subject of this investigation. The study is based, mainly, on two editions of the *Mārkaṇḍeya Purāṇa*, those of K.M. Banerjee and Jivananda Vidyasagara, which carry the reading *devyāḥ stanau* in place of *devyastanau*. According to Bhāskara Rāya (Guptavati commentary) *devyāḥ stanau* is not just an error but an authentic variant. To the author of this article, *devyāstanau*, in the sense of "in the body of the Goddess", appears to be the original reading. —M.R.G.

99. Tripathi, Bhagiratha Prasad : —*Padmapurāṇa aurā Raghuvamśa* (Dvitiya Sarga) *Tulanātmaka Pariśilana* (Comparative Study of *Padmapurāṇa* and *Raghuvamśa*). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 81-94.

Padmapurāṇa and Kālidāsa's *Raghuvamśa* have the story of king Dilīpa, hence some scholars think that *Padmapurāṇa* had copied Kālidāsa and interpolated King Dilīpa's episode in it. This ambiguity emanates from three verses of the second chapter of *Raghuvamśa* which are unequivocally found in *Padmapurāṇa*.

A comparative and critical examination of the specific portions containing the same story makes it clear that *Padmapurāṇa* is more simple, brief, realistic and natural in its descriptions than *Raghuvamśa*. Kālidāsa has adopted the version of *Padmapurāṇa*, with more eloquence, poetic beauty, linguistic modifications and particulars. Thus chronologically, *Padmapurāṇa* belongs to a period prior to that of Kālidāsa. —D.D.K.

100. Tripathi, Gaya Charan : —*The Mahāpuruṣa-Vidyā : An Unknown Text on the Glorification of Puruṣottama Kṣetra*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 35-58.

The author introduces a hitherto unknown *māhātmya* of Puruṣottam-kṣetra (Puri, Orissa) describes the nature and contents and discussing its authorship and date comes to the conclusion that it must have been composed sometime between 1525 A.C. to 1550 A.C. The most commonly known *māhātmya* of Puruṣottama kṣetra are found in *Skanda Purāṇa*, *Brahma Purāṇa*, *Nārada Purāṇa* and *Padma Purāṇa*. Apart from these Purāṇic texts, there is an independent work hardly known to the scholars till now, which glorifies the temple of Jagannātha as well as the deities worshipped there. The

work is referred to as *Mahāpuruṣavidyā* at the end of all Adhyāyas which may be taken as its title for the time being for the sake of convenience. There is only one MS of this work in the Orissa State Government Museum, Bhubaneswar. This work has recently been critically edited by Ulrich Schneider of the University of Muenster (W. Germany) who has also studied the text from the critical, sociological and religious points of view. The scope of the present paper is different from that of the study of Schneider. Only four MSS of the *Mahāpuruṣavidyā* are known to exist at Bhubaneswar, Calcutta, Bombay and London. Its Sanskrit texts consists of approximately 1100 śloka distributed over 10 Adhyāyas. A full detail of each Adhyāya has been given in this article.—D.D.K.

101. Tripathi, Harihar Nath :—*Bhāratiya Tantra aurā Vaidika Śīla Indian Tantra and Vedic Śīla*. (Hindi).

JGJKSV, XXXVIII-XXXIX 1982-83, pp. 217-228.

Kulārṇava, *Pārānandasūtra*, *Vāyupurāṇa*, *Kaulāvalinirṇaya* etc. are some of the texts of spiritual aspirants. Lord Śiva had accumulated some useful extracts from the Vedas and Āgamas and had laid the foundation of *Kuladharmā*. It aims at attaining ecstasy through cardiac plexus and similar other Yogic practices indicated in Tantras. Tantra is a mode of worship of *Puruṣa* and *Prakṛti* or *Śiva* and *Śakti*. *Tāntrika Sādhanā* aims at nearness to *Brahma Śakti* which is eternally manifest both in *Jīva* and creation. Tantra is the path of Yogis. The learned author of this article has explained the right path for the aspirants who want to have a true picture of the mode of worship.—D.D.K.

102. Tripathi, Ramashankar :—*Caturtha Mahāpurāṇa kī Samasyā (The Problem of Fourth Mahāpurāṇa)*. (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 163-168.

Hinduism is not only a religion, but a social system and a tradition too. The Purāṇas are the only source of knowing our long tradition. The evidence, these provide, cannot be over looked. According to *Śivapurāṇa* there are eighteen Mahāpurāṇas, namely *Brahma*, *Padma*, *Viṣṇu* etc. Our tradition lists *Śivapurāṇa* as the fourth Mahāpurāṇa (also known as *Vāyavīya*), which may be easily accepted, as this is the view of the majority of the Purāṇas. The learned author of this article has undertaken an ambitious thesis in this article as he has furnished etymological meaning of the word Purāṇa given by eminent luminaries of our literature namely Yāska, the famous author of the *Nirukta*, Vātsyāyana, Pāṇini etc. The ambiguity that *Vāyupurāṇa* is the fourth Mahāpurāṇa has also been discussed.—D.D.K.

IV—EPIGRAPHY AND NUMISMATICS

103. Bajpai, K.D. :—*Source Material for Indian Art History*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 23-24.

Indian culture, developing from time immemorial, gave shape to various forms of creative art. Coins from Takṣaśilā, Kauśāmbī and Vidiśā refer to the names of the guilds. By about 200 B.C. the followers of several arts and crafts had formed their guilds in India. On the coins of the Indo-Greeks, the Scythio-Parthians and Kuṣāṇas and the Indo-sassanids a number of Indian deities are depicted such as Lakṣmī, Indra, Agni, Śiva, Umā, Skanda and Gaṇeśa. On a few coins of the Indo-Greek ruler Hermios we get the depiction of Gaṇeśa which shows that by the beginning of the 1st century A.D. the image of Gaṇeśa was portrayed on some coins of the foreign rulers. On a recently discovered coins of the Indo-Greek King Agathocles of 2nd century B.C. we notice the figures of Kṛṣṇa and Balarama with their names. The two deities wear interesting drapery.

Prior to the Mauryan Age, art in India existed in different forms. The Chalcolithic art is there. We have numerous rock-paintings which in point of the time, are spread from the pre-historic period to about 1000 A.D. Thereafter the history of art can be traced from different sources which have been pointed out in this article.—D D.K.

104. Bandyopadhyay, S. :—*The Reverse Legends on Some Coins of Kanishka I.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 238-243.

P. Gardner in his book published a copper coin of the Kuṣāṇa king Kanishka, the legend of which on the reverse side was read as Gotama Boydo. But on the basis of a few newly noticed coins of the same variety B.N. Mukerjee reads this legend as Srgo Boudo or Sogo Boudo, Boudo stands for the name Buddha and according to Mukerjee the preceding word, Srgo or Sogo obviously alludes to Śākya tribe. The author of the present paper, on the basis of the other coins, interprets the legend of this coin as Śākya Buddha. In this connection he also discusses another coin of Kanishka I, now housed in the British Museum.—B.K.

105. Banerjee, M. :—*Inscriptional Evidences of Gupta Art.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 293-299.

The period of the Imperial Guptas (319 A.D. to 500 A.D.) is popularly known as the Golden Age of Indian history. Some of the inscriptions contain valuable information regarding the construction of temples and tall buildings. The Bilsad (Eta Dist. U.P.) stone pillar inscription, dated 415-16 A.D., refers to the construction of a temple of Kartikeya is a unique specimen of the Gupta artists. The Gangdhār inscription of Viśvavarman a feudatory of Kumāragupta I records how Mayurākṣaka, a minister built a temple of Lord Viṣṇu (in 423 A.D.). The Mandasor inscription of the time of Kumāragupta I, relates how a guild of silk cloth weavers built (in 436 A.D.) in Daśapura (modern Mandasor) a temple of the sun. This inscription further states that district of Lāṭa (Gujarat) was made beautiful with temples, assembly halls and *Vihāras*. In Junagarh (Gujarat State) inscription of Skandagupta (457-58 A.D.) records the construction of a temple of God Viṣṇu, named Cakrabhṛt, with a great expenditure of wealth. Cakrapālita, who built this temple, built another temple on a hillock, which is stated to have obstructed, as if, the path of the birds. The Bihar stone inscription of Skandagupta, the Mathura pillar inscription of Candragupta II (380 A.D.), several Damodarpur (Dinajpur Dist. now in Bangladesh), the Bhitari (Gaziabad Dist. U.P.) stone pillar inscription of Skandagupta, the Buddhist stone image inscription of Kumāragupta I dated 448-49 A.D. at Mankuwar (Allahabad), the Śāranātha Buddhist inscription dated 473-74 A.D., the Udayagiri inscription (425 A.D.), the famous Meherauli iron pillar of king Candragupta II, now in Delhi and a large number of other inscriptions were engraved during the Gupta period.—D.D.K.

106. Bhattacharyya, S.C. :—*Mainamati Copper Plate of Viradharadeva.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 17-28.

The paper presents a copper plate yielded from the excavations at Mainamati (Comilla district of Bangladesh) carried out about three decades ago. The inscription is engraved on both sides of a single copper plate, comprising 23 lines of writing in Sanskrit and in prose throughout. The script belongs to a relatively advanced stage of the proto-Bengali phase of writing that was current in Eastern India about the 13th century A.D. The grant records the endowment of two plots of land, together amounting to 17 pātakas inclusive of market places etc., in the name of the deity Śrī Vāsudeva under the name Śrī Laḍahamādhava by Śrīmad Viradharadeva. As for Viradharadeva, the issues of the present charter, he is not known from any other source and this inscription has precious little to tell about him.—B.K.

107. Christol, Alain : - *Les Édits Grecs D' Asoka : Étude Linguistique*
(*The Graek Edits of Asoka : A Linguistic Study*). (French).

JA, CCLXXI, Nos. 1-2, 1983, pp 25-42.

See Under Sec. IX

108. Dasgupta, K.K. :—*Indian Coins and Coin-Symbols*.

JAHH, XIV, Pts. 1-2, 1983-84. pp. 41-70.

The paper deals with the symbols on Indian coins, of which a few ones are discussed in detail for illustrating the importance of symbols and devices on Indian coins as well as seals as a topic of in-depth research. According to author, the punch-marked coins, the earliest in numismatic series in the subcontinent, constitute a rich repertoire of symbols, the basic ones of which are about three hundred in number. In regard to their nature they may be reserved into six classes, viz. (i) the human figure; (ii) implements: arms and works of man; including the stūpa or chaitya, bow, or arrow etc; (iii) animals; (iv) trees, branches and fruit; (v) symbols connected with solar, planetary or Śaivite worship; (vi) miscellaneous. Since this classification of the symbols on punch-marked coins is applicable to all the remaining monetary issues, the author discussed about it in detail with the nature meaning and significance of these symbols.—B.K.

109. Dasgupta, S. : - *Brahmanical Educational Institutions in Eastern India*.

JAIH, XIV, Pts. 1-2, 1983-84, pp. 207-216.

See Under Sec. XIV.

110. G. Jawaharlal :—*Cheruvu Belgallu Copper Plate of Salva Narsingaraya*.

JAHS, XXXVIII, Pt. 1, 1983-84, pp. 93-98.

A single copper plate was obtained by the author of this article from C.B. Someswara Reddy, village munsiff of Cheruvu Belgallu, Kurnool Taluk, Kurnool District, Andhra Pradesh. This plate was donated to the Department of Archaeology and Museums, Govt. of Andhra Pradesh, Hyderabad. The characters of this plate are of the Telugu alphabet current in the 15th century A.D, in Rayalasima. The letters of the inscription are neatly carved and they are approximate

to the modern Telugu alphabet. The language used is Telugu (prose) excepting one Sanskrit Śloka on the last phase of the copper plate.

After the invocation of the deities Śrī Virupākṣa and Śārada, the inscription states that Krishnadevaraya, son of Salva Narasingaraya had given Mirasireddy of Cheruvu Belgallu and its 16 villages to the chiefs of Hosur, namely Kamireddi Nayaka, Kasireddy Nayaka and Muppireddi Nayaka etc.; when they defeated the golla palegarhs, who are said to have created turbulences in the Cheruvu Belgallu and its sixteen villages. The inscription bears the date Śaka 1413, The given Śaka year does not tally with the given cyclic year sarvārī which corresponds to S. 1402 (A.D. 1480). Krishnaraya ascended to the throne in A.D. 1509. He actively participated in the administration of the empire during the reign of Salva Narasingaraya.

The inscription further records the deals like the construction of wells, the planting of trees, and also the erecting of stone inscriptions by the people. The villages mentioned in the record have retained the very names, without any change in the nomenclatures even to this day.—D.D.K.

111. Iyer, Subramonia :—*Mathura Pedestal Inscription, Year 46.*

EI, XL, Pt. 4, 1974, pp. 168-169.

The inscription edited below is engraved on a fragment of a pedestal of a Bodhisatva image discovered in Mathura. The image is now deposited in the State Archaeological Museum at Mathura. Since the right portion of the pedestal has broken off, a part of the inscription has been lost. The characters employed in this epigraph are Brāhmī and Kharoṣṭhī of about the second century A.D. While the first three lines are written in Brāhmī script, the last line is written in Kharoṣṭhī script. The language of the entire epigraph in both the portions written respectively in Brāhmī Kharoṣṭhī scripts in Prakrit. The inscription seems to record the gift of the image of Buddha, who is probably described as Pitāmaha in the Kharoṣṭhī portion, to the monastery of Mahādaṇḍanāyaka at Mathura by a person named Saṅghadāsa for the welfare and happiness all sentient beings. The importance of the present epigraph lies in the fact that it discloses for the first time a monastery probably built by a Mahādaṇḍanāyaka. The epigraph under study being dated in the year 46 (114-15 A.D.) falls in the reign of Huviṣka, whose inscriptions commence from the year 24 (102 A.D.). There is a reference to a Mahādaṇḍanāyaka in one of the epigraphs of Huviṣka where unfortunately his name is lost. The solitary place name mentioned in the record, Mathura is no doubt identical with the modern Mathura.—D.D.K.

112. Jain, B. :—*Pasid Plates of Prthvideva II : (Kalachuri) Year 893.*

JOIB, XXXIII, Nos. 1-2, 1983, pp. 132-137.

Two copper plates were found with copper plates of Raja Ratnadeva-III by a cultivator in his field at Pasid, a village near Bhatapara in the Raipur District of Madhya Pradesh. They are in good condition of preservation. The characters are Nāgarī and the language is Sanskrit, and 27 verses are carefully written and deeply engraved.

The inscription belongs to king Prthvideva II of the Kalacuri dynasty of Ratnapur and is the seventh known copper plate of that king. The object of this inscription was to record the grant of the village Dugara situated in the Sāmanta-paṭṭī, by king Prthvideva II to ■ Brāhmaṇa on a solar eclipse in 1141 or 1142 A.D.

The geneology, phratry and the description of the donor and the donee is given in verses.

Geographical names mentioned in the inscription are useful for students of history and historical geography of India.—D.D.K.

113. Katti, Madhav N. :—*Two Early Inscriptions from Itagi.*

EI, XL, Pt. 4, 1974, pp. 157-160.

The two inscriptions edited below are from Itagi, Yalburga Taluk, Raichur District. Of these, the first is found engraved in a *maṇḍapa* in the village and the second is on a slab set up in a field called Mālī-hola, outside the village. Both are in Kannaḍa language and characters.

A. Inscription of Yuddhamalla Satyāśraya.

The inscription refers itself to the reign of Yuddhamalla Satyāśraya, who was the same as Vinayāditya, the son of Vikramāditya-I and grandson of Pulakēśin II, of the family of Chālukyas of Bādāmi. He ruled from 681 to 696 A.D. Vinayāditya's bravery in battle is a well known fact. It is stated in record that Nāgaṇa Somayāji was granted the village Ittāge by emperor after obtaining the same (paṭudu). This indicates that the emperor had to transfer the ownership of the village to his personal account. It is not clear if the ownership was obtained by giving any compensation to the original owner whose identity is not disclosed or by purchase or in any other manner. The

village is the same as the present day Itagi, the findspot of the record.

B. Inscription of Rāṣṭrakūṭa Koṭṭigadēva

The inscription refers itself to the reign of Koṭṭigadēva and is dated Śaka Samvat 889 corresponding to 968 A.D. It is in Kannaḍa language and characters which are regular for the period of the 10th century A.D. The inscription stops after describing the emperor Koṭṭigadēva, his feudatory Satyavākya Permānandī and the latter's governor whose name is not preserved in the extant portion. He ruled from 967 to 972 A.D. Gaṅga Mārasimha (II) was governing Gaṅga-vāḍi-96000 Purigere-300, Beḷvola-300 on the date of our record. Satyavākya Permānandī of our record, is identical with Gaṅga Mārasimha (II), the trusted Rāṣṭrakūṭa feudatory who is known to have played a decisive role in restoring the Rāṣṭrakūṭa empire during the reign of Khottigadēva.—D.D.K.

114. Katti, Madhav N. :—*Mudhol Inscription of Akalavarsha Subhatunga.*

EI, XL, Pt. 5, 1974, pp. 189-190.

An inscription is found engraved on a herostone kept near the Mallikārjuna temple in the village Mudhōl, Yalburga Taluk, Raichur District. The epigraph is in Kannaḍa characters and language of the 9th century. The inscription refers itself to the reign of Akālavarsha Śubhatuṅga and states that with his blessings Mahā-Śrīmanta was administering Beḷvola-300. It records the death of Sammagāra Chanda, when Muduvōlalan conducted a raid demanding the surrender of Santaya. The inscription is dated 897 A.D. The king Rāṣṭrakūṭa Krishna II ruled from 878 to 914 A.D. and it is a well-known fact that he bore the titles *Akālavarsha* and *Śubhatuṅga*. The record falls within the known period of his reign. The inscription further states that Mahā-Śrīmanta was administering Beḷvola-300. An inscription from Yali-Sirūr and another from Venkaṭapūr, both in Gadag Taluk, Dharwar District, belonging to the same emperor viz., Krishna-II, state that Mahā-Śrīmanta was administering the province of Beḷvola-300. Mahā-Śrīmanta was a very rich person. The record states that Muduvōlalan laid a siege, asking for Santaya. Obviously the siege was laid in a different village other than Muduvōl. The hero Sammagāra Chanda died in the attack of the village, which was destroyed stating that the enemy could take their lives but not Santaya. Chanda's act is a reflection of his chivalry, Muduvōl, the local chieftain was evidently named after Mūduvōl, the present day

Mudhol, where the inscription is found. Belvola-300, is of geographical interest and comprised the area around Gadag (Dharwar District), Nargund (Dharwar District) and parts of Bellary and Raichur Districts.—D.D.K.

115. Krishnamurthy, M. :—*Nandaluru Inscription of the Time of Devaraya II.*

JAHRS, XXXVIII, Pt. 1, 1983-84, pp. 89-92.

A stone inscription which is inscribed according to Meckenzie Manuscripts on the stone near the northern end of *Gopura* at Chokkanandhaswamy temple, Nelandaluru in Cuddapah District is of immense importance for the study of the social and economic history of Vijayanagara times. The author has given the text as recorded by Meckenzie and English translation and a detailed note explaining certain technical terms and usages mentioned in the inscription. King Pratapdeva Raya had donated some land to learned Brahmins. This inscription is of immense importance, as it throws light on the set up of the village committees prevailing in those days for administering their affairs with the consent of the emperor. The governors employed under Vijayanagara were empowered to donate lands to Brahmins—and temples which might have been with the permission of the emperor only.—D.D.K.

116. Krishnan, K.G. :—*Coin from the Andippatti Hoard.*

EI, XL, Pt. 4, 1974, pp. 139-140.

A hoard of 143 lead coins was discovered at Andippatti in Chengam Taluk, North Arcot District, Tamil Nadu. All the coins are of the same type containing the same legend. The author of the paper selected only seven pieces for reading the legend. The obverse side of the coin contains two wavy lines which possibly represent the banks of a river. If Andippatti is the original provenance of the coins these features may be considered to be representative of the area in Chengam Taluk around the findspot which is studded with many a hillock and river. Otherwise they may have to be considered as standing for the insignia of the Royal house to which the issuer of these coins belonged. A legend is found along the rim. There is also an embossed goad which may be a personal or dynastic emblem of the ruler. The legend is written in Tamil characters of about the 4th century A.D. Chronologically the characters may be placed between those of the Arachchalūr inscriptions and the earlier of the two Irulappatti inscriptions, though the exact dating will remain to be fixed in the light of any future discovery. The legend begins at point

VI and is written in an anti-clockwise direction. It reads *Atiṇṇaṇ-
edīr-āna Chēndaṇ*. The words *Atiṇṇaṇ* and *Chēndaṇ* are no doubt
names of persons. The paper concludes with the remarks that *Chēndaṇ*
is the son and successor of *Atiṇṇaṇ*.—D.D.K.

117. Lahiri, A.N. :—*The Medieval Trend in Numismatic Art as
Exemplified by Indo-Sassanian Coins.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 93-102.

The Indo-Sassanian coins, known in silver and copper constitute quite a few long series, covering a period of some six centuries from about 500 to 1100 A.D. These coins, widespread in circulation in various parts of North-Western India, Rajasthan, Gujarat and the region in North-Eastern India exemplify the medieval trend in a most considerable manner. The author classifies them in three classes, viz. (i) the earliest Broad and thin flan coins, (ii) the Intermediate Medium-flan coins and (iii) the Dumpy Gadhiya coins of the last stage, according to gradual degradation in the workmanship and fabric. The author also concludes that the Indo-Sassanian coinages have all the traits of medievalism, like lack of originality, monotony of devices and gradual degeneration of style and workmanship. However, but for a few initial ones, there is hardly any specimen in these numismatic issues which betray any amount of artistic merit.—■ K.

118. Mahadule, Hiralal :—*Datta Bhaṭṭa kā Mandasaura Abhilekha tathā
Dhruvaswāminī kī Vāisālī-mudrā kā Rahasya
(Mandasaura Inscription of Datta Bhaṭṭa and
Secret of Vaisali-coin of Dhruvaswamini).
(Hindi).*

PPB, XI, Nos. 1-2, 1983, pp. 159-166.

The learned author has ransaked—and resolved the conundrums about the caste, phratry etc. of the 'Kiraṇs' who were known as Nāgas also in medieval period or even before that.

'Kutavar' or 'Kutaval' in district Murana in M.P. was known as Kantipur, the capital town of the Nāgas. Their caste has been named after Nāga-Sarpa (also known as Kirā). They were originally inhabitants of Gwalior, Allgarh, Agra etc. Northern part of this area was under the Nāgas and subsequently it was the import area of Gupta-regions and its southern part was under Vākāṭaka regime.

An inscription found at fort Mandasaura was written by Dattabhaṭṭa who was the son of Vāyurakṣita, commander of the

military of Govind Gupta son of Chandragupta Vikramāditya. It relates the story of Dhruvadevī who was the wife of Rāmagupta the elder brother of Chandragupta Vikramāditya ■ Śaka king had invaded the kingdom of Rāmagupta and anticipating defeat and destruction by the invador he offered his beloved queen to him. The younger brother Chandragupta could not tolerate this insult so he murdered the Śaka king and became the monarch. There is also another work of Viśākhadatta i.e. *Mudrārākṣasa* which narrates the story of the foundation of the Maurya empire.—D.D.K.

119. Mirashi, V.V. : —*D.R. Bhandarkar's Views on the Kṛta Era.*

VII, XXI, Pts. 1-2, 1983, pp. 110-116.

D.R. Bhandarkar's recently published work *Inscriptions of the Early Gupta Kings* (Corpus Inscriptionum Indicarum, Vol. III) contains some inscriptions of both the Gupta and the Kṛta Era. He has offered two explanations of the origin of the Kṛta Era, namely (1) that it was started by Puṣyamitra Śuṅga and (2) that it was invented by astronomers and later adopted by the *Mālavas*. V.V. Mirashi has concluded that both of the views are not correct. Actually it was founded by the people of *Mālava gaṇa* in commemoration of a great victory won by them.—R S

120. Mishra, B N. : —*Nālandā Clay-seal of U-di-to the Hūṇa by Dr. S V. Sohoni—A Rejoinder.*

PPB, XI, Nos. 1-2, 1983, pp. 1-14.

The author has tried to reply to the issues raised by Sohoni in his article on an inscribed clay-seal of some Hūṇa chief discovered at Nālandā (*Prāchya-Pratibhā*, VII, Pts. 1-2). Sohoni, in this article, has tried to prove that Sastri's description of the drawing on the upper half of the seal is incorrect in several respects. The author in the light of some observations has tried to make it clear that (1) the so-called "lion-leg" with paw is in fact an eagle's leg with toes or claws. (2) the bottom of the belly of the bird gives an impression of a platform without its superstructure which appears to be unusual. (3) The so-called "circular flank of the throne seen below the right fore-arm of the deity, which has not been shown riding an eagle but sitting on a lion-throne" is in fact the medallion containing scales decorating the feather of Garuda. Examples are not lacking where similar flanks containing scales have been shown in the sculptures representing *Viṣṇu-on-Garuda*. (4) the custom of the sassanians to incorporate the wings of an eagle on ■ lion-throne has not been substantiated by Sohoni.

Lastly, the author has assessed the political significance of the legend of the Nālandā-seal.—M R.G.

121. Mishra, C.B. :—*Inscribed Bricks from Brindaban (U.P.)*.

PPB, XI, Nos. 1-2, 1983, pp. 19-22.

See Under Sec. I.

122. Murthy, A.V. Narasimha :—*A Jain Epigraph from Konakondla*.

JAHS, XXXVIII, Pt. 1, 1983-84, pp. 75-80.

A highly damaged inscription was found engraved on a stone slab in Adi Channakeśava temple at Konakondla village, Anantpur district of Andhra Pradesh. It is written in Kannada script of the eleventh century A.D. The record refers to the reign of Chālukya king Tribhuvanamalladeva ruling from Kalyana. It also mentions Jaina teachers Nayakirti and Indrakirti who belonged to Kundakundavaya. It also refers to Sindavadi province. It is an important inscription as it contains a reference to Kundakundacharya and his home town.

It is generally believed that Padmanandi was the name of this great Jaina teacher and he had second name Kundakunda. The later name is variously written as Koṇḍakoṇḍa, Koṇḍakoṇḍa, etc. It was really the name of his domicile which is now famous as Konakondla. He is known to have lived during the first or second century A.D. Stories of his spiritual powers have also been discussed.—D D.K.

123. Murthy, S.S. Ramachandra :—*Two Inscriptions of Chalukya & Sastri, C.A Padmanabha Vikramaditya VI and Telugu-Choda Tondaya-Chola Maharaja*.

El, XL, Pt. 4, 1974, pp. 147-156.

Two inscriptions edited here are copied from Kolanupāka, Nalgonda District, Andhra Pradesh. One of them is found engraved on a pillar in front of the Hanumān temple, while the other is found engraved in the museum within the compound of the Someśvara temple. Both the inscriptions A and B belong to the rule of Tribhuvanamallā (i.e. Vikramāditya VI) and refer to the Telugu-Chōḍa chief Tondaya-Chōḷa-mahārāja of the Kandūru branch, a feudatory under the imperial chālukya rulers of Kalyāṇa and later the Kākatiyas. He had received the division Koḷḷipake-7000 from the Chālukya emperor

as a regard for his assistance in the battles fought by the latter against his brother Someśvara and the Chōla king Kulōttuṅga.

A. The inscription of Chālukya-Vikrama year 13 is in Kannaḍa language and characters which are regular to the period. The object of the inscription is to register the gift of the village Śandularabāla, situated in Kōḍada, as *taḷa-vṛtti* to Rāmeśvara by Toṇḍaya-Chōla-mahārāja on the occasion of *Uttarāyaṇa-saṁkrānti*, for maintaining *aṁgabhōga* and *raṁga-bhōga* to god Uttareśvaradēva and also for the maintenance of the students who study there. Annual grants, shops etc. given as gift has been discussed in detail. Some of the geographical names mentioned in the record cannot be identified with certainty.

B. The inscription of the Chālūkyā Vikrama Year 16 is also in Kannaḍa language and characters with the exception of a verse which is in Sanskrit language and Telugu-Kannaḍa characters. The characters are regular to the period.

The object of the inscription is to record the gift of the village Rācheṛuvu situated in Kōḍada to god Viṣṇudeva for the maintenance. The geographical names referred to in this epigraph are found mentioned in inscription A. The gift village Rācheruvu is not identifiable on modern map.—D.D K.

124. Murthy, S.S. Ramachandra :—*Epigraphical References to Buddha in Andhra Pradesh.*

VUOJ, XXVI, Pts. 1-2, 1983, pp. 59-66.

See Under Sec. XII A.

125. Niyogi, Pushpa :—*Economy of Land of Ancient Bengal as Known from Land Grants.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 270-284.

The present paper attempts to throw light on the rich material contained in the land grants or economic history of ancient Bengal. The author has classified the land grants of the region according to different periods under the following heads :—(i) Land grants of the Gupta, post-Gupta and pre-Pāla period; (ii) Land grants of South-East Bengal; (iii) Land grants of the Pālas; (iv) The Candra inscriptions recording gifts of land to Brahmins and Brahmanical institutions; (v) The Sena land grants containing details connected with measurement and yield, the standard measurement used, boundaries etc. and (vi) The post-Sena period records. The paper also discusses

about the details available in these inscriptions regarding types of land, rights of donees and land revenue etc.—B.K.

126. Ramesh, K.V. :—*Two Grants of Bhoja Prithvimallavarman, Year 31.*

EI, XL, Pt. 4, 1974, pp. 141-146.

Two copper plate sets, edited for the first time, called A and B in the sequel, are in the possession of D.G. Kopargaonkar of Kolhapur, which were secured by Archaeological Survey of India, Mysore authorities for examination. The exact findspot of the two sets is not known. Both of them belong to the reign of Mahārāja Prithvimallavarman of the Bhoja dynasty who ruled over the North-Kanara-Goa-Belgaum region during 4th 7th centuries. A resume of both the sets is as under :

A The set consists of two plates having thirteen lines of writing. The language of the record is Sanskrit and the entire text is in prose. The characters belong to what is known as the southern class of alphabets. The charter was issued from Prithviparvata, (an unknown place) on the 25th regnal year of the king. The object of the charter is to record some grants made by the king to the Brāhmaṇa Śivāryya, belonging to the Kauṇḍinya-sagōtra. The boundaries of the gifts have been indicated and these gifted pieces of land were located in Vānyāputtaka, a village obviously situated in Svastika-hāra. The details of the grants are followed by a stipulation that the water for irrigation, flowing into the *viraja* fields of Isīsēdhu, Parikṣaṁgā and Adamāika should not be withheld and that the means of subsistence such as the grass, timber and fertile soil should not be subjected to hinderance. The executor of the grant was Nidhivara and the charter was written by Siridāma, born in the Ādirahasīyakula, a *patra* which is obviously the official designation for the writer of the royal charters. Some geographical names given in charter cannot be identified and located in the modern maps.

B. This set also consists of two plates having 15 lines of writing. The language and characters are the same as in record A. The object of the inscription is to record some grants made by the king to the same person as in A. The grant consisted of a *viraja* field on both the sides of a river-confluence in the village called Haddhaputta situated in the territorial division Sāntivva-hāra. So also the grass, soil and three branches of the *viraja* field in Adamāchika were released in favour of the donee. The executor and writer of the charter are the same persons as in A. Some geographical names occurring in the charter cannot be identified for want of details.—D.D.K.

127. Ramesh, K.V. :—*Three Early Charters from Sanjeli in Gujarat.*

EI, XL, Pt. 5, 1974, pp. 175-186.

Three important copper-plate inscriptions, were discovered in 1974 in a field near Sañjeli, Panchmahal District, Gujarat. These are now with M.S. University, Baroda. These plates belong to three kings, during the 6th century, and are referred to in the sequel as A, B and C:—

A. Copper-plate Inscription of Tōramāṇa, Year 3. The script employed in this plate is the Western variety of the Southern alphabet of the early 6th century A.D. The language employed in the charter is Sanskrit and the text is throughout in prose. The names of the signatories indicate that the Hūṇas were an alien tribe. It provides the first direct evidence for the inclusion of parts of the Gujarat region in Tōramāṇa's empire. A detailed description of his feudatories and places has also been furnished.

B. Copper-plate Inscription of Mahārāja Bhūta, Year 6, is a triangular piece of plate having writing on only one side. The script employed is the same as in A and the language employed is Sanskrit and but for a solitary imprecatory verse in *Anuṣṭubh*, the entire text is in prose. The purpose of this record is to state that Mahārāja Bhūta, had the queen Virāḍhyikā donated two villages for the sake of his mother. Necessary arrangement of propitiatory oblations and other services was made. A detailed description of the places under his territory has been indicated.

C. Copper plate Inscription of Mahārāja Mātridāsa (II), Year 19. The language employed is Sanskrit, barring two imprecatory verses in *Anuṣṭubh* metre, the entire text is in prose. The purpose of this record is to show that Mahārāja Mātridāsa (II), the son of Mahārāja Bhūta and grandson of Mahārāja Mātridāsa (I) constructed the temple of the god Nārāyaṇa in order to commemorate the deceased grand mother queen Virāḍhyikā. He also granted the village of Saṃgama-pallikā a grant of permanent nature for the maintenance etc. of the temple. The gift-village was granted along with income from taxes. The entry of *Chāṭas* and *Bhāṭas* was prohibited. The executor of the grant was Rudradāsa and the charter was issued on the fifth day of the bright half of Chaitra month in the year 19.—D.D.K.

128. Ramesh, K.V. & Katti, Madhav N. :—*Pottipadu Inscription of Dhavaleyarasa.*

EI, XL, Pt. 4, 1974, pp. 163-164.

The above inscription which is now in Archaeological Survey of India, Mysore, was found engraved on a slab in the *Chāvaḍi* by the side

of the Narasimhasvāmin temple at Poṭṭēpāḍu, Cuddapah District, Andhra Pradesh. The record which is in Kannaḍa characters of the 9th century and Kannaḍa language, is damaged in parts. The inscription is dated Śaka 807 which corresponds to 882 A.D.

The object of the inscription was to register the grant of some land and a house-site to Puṇya-bhaṭṭa of Śāṇḍilya gotra. Another grant of ghee is also recorded, but all details pertaining to this are lost. The names of some witnesses of whom those of Chandrayta-gāmuṇḍa and Komareya of Pālavaṇṇu are preserved. The donor is the ruler Dhavaleyarasa, hailing from the family of Mahāvali, a scion of the Bāṇa family. Penmenapāḍi is the place in which the gift land as well as the house-site were situated. The donor is identified with Vijayāditya II-Prabhumēru. However, this identification needs further substantiation. History of Karnataka, Imperial Pallavas, Bādāmi Chālukya; and some geographical names have been discussed in this paper.—D.D.K.

129. Ramesh, K.V. & Sharma, M.J. :—*Umadi Inscription of Kalachuri Sovideva, Year 9.*

EI, XL, Pt. 5, 1974, pp. 203-210.

An inscription was found engraved on a broken slab in the village of Umadi in the former Jath state now forming a part of Maharashtra. It is in Kannaḍa characters of the second half of the 12th century and the languages employed are Sanskrit (verse) and Kannaḍa (prose). The inscription refers itself to the reign of Kalachuri Sōvidēva who is stated to be ruling from Maṅgaḷivēḍa. It is dated in his 9th regnal year corresponding to 1176 A.D., February 26. The purpose of the record is to register some grants by Nāgadēvayyanāyaka for worship etc., to the main deity Jalsāśāyi Anatanārāyaṇa at the village of Ummade. The image had been installed in the midst of the twelve Nārāyaṇas. A detailed list of lands etc. and genealogical account of the family of the donor has been furnished by this inscription.—D.D.K.

130. Ramesh, K.V. & Suri, C.L. :—*An Unpublished Inscription in the Gwalior Museum, Samvat 1038.*

EI, XL, Pt. 5, 1974, pp. 191-196.

An inscription lying in the office of the Chief Epigraphist, Mysore, was first noticed by Hiranand Sastri who wrongly attributed it to the reign of Kakkuka, has been edited in this journal. The find spot of the inscribed slab, which is now deposited in the Gwalior Museum,

is not known. The inscription is written in Nāgarī characters, which palaeographically belong to the second half of the 10th century A.D., and the language employed is Sanskrit. The inscription is dated Saṃvat 1038, Vaiśākha Śudi 5 corresponding to 11th April, 981 A.D.

The purpose of the inscription is to record the construction of a number of wells, a pond, a well and a temple of God Viśvamūrti surrounded by twelve other temples, in all probability, by Vachchhilla, son of Kakkuka. The inscription gives the genealogy of the Nanda family for four generations as Nandkula : Mādhava, Gugga, Jūbhila Kakkuka and Vachchhilla (981 A.D.). Of these gugga is stated to have served as a minister to the rulers of the Kachchhapa dynasty.

Three branches of this family are known from the inscriptions of the 10th, 11th and 12th centuries. Viśvamūrti the God for whom according to our inscription, a temple was built, is an epithet of Viṣṇu-Kṛṣṇa, since his family descent is traced back to Mādhava. It is natural that Vachchhilla had a temple for Viśvamūrti built.—D.D.K.

131. Rao, N. Mukunda :—*New Light on Temburu Plates of Anantavarma Chodaganga, Dated Ś. 1051.*

JAHRS, XXXVIII, Pt. 1, 1983-84, pp. 81-88.

A set of seven copper plates was available from the village Temburu, Patapatnam Taluk, of Srikakulam district of Andhra Pradesh belonging to the reign of the Eastern Ganga king Anantavarma Chodaganga. These plates were written in Sanskrit verses of various metres having 157 lines in the Telugu-Kannada alphabet. The date of this writing is 19th century A.D.

The inscription was issued from the capital city called Nivali situated in the 'Utkaladesa' during the 55th regnal year of Anantavarma-Chodaganga falling in the Śaka year 1051. There is another inscription coming from Mukhalingam village of the same district, issued in the 33rd regnal year of the same king, falling in the Śaka year 1030. Emperor Chodaganga gave a grant to a Brāhmaṇa probably his military general who helped him in war and peace. The grant consisted of 16 villages. At the end of the inscription the name of Bhāskarabhaṭṭa appears as the composer of the inscription. Mankanacharya, son-in-law of Chālukya Gangacharya appears as the writer of the inscription. The inscription is useful for historians as it puts a welcome light on some events about Gaṅga and Chōḷa kings during the 10th and 11th centuries.—D.D.K.

132. Roy, Anamika :—*A Note on King Manorathavarman of (Ilia Varanasi) India and My-son (Champa Indonesia) Inscriptions.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 17-22.

The author has suggested a hypothesis for the identification of king Manorathavarman mentioned in the Ilia stone Inscription in the *Siddhamātrkā* script with the Manorathavarman of the My-son *Stelae Inscription* of Champa who was the immediate successor of king Gaṅgarāja and not a scion of Maukhari family as D.C. Sircar takes it to be. The Kambuja rulers had a great respect for the river Gaṅgā. Ilia is the name of a village situated at a distance of 40 miles from the main city of Varanasi. This inscription was brought to the notice of scholars by D.C. Sircar in the pages of *Epigraphia Indica* (1961-62). It is engraved on a piece of stone in three lines, but only the first two are in a satisfactory stage of preservation. The author has concluded his paper that both the above mentioned inscriptions belong to the same king who flourished in the 7th century A.D. This is exactly the date of Manorathavarman of the My-Son Inscription.—D.D.K.

133. Roy, Anamika :—*Some Observations on the Puranic and Epigraphic Data Relating to the Māgha Dynasty.*

Pur., XXV, No. 2, 1983, pp. 281-288.

See Under Sec. III.

134. Sampath, M.D. :—*Māchāpuram Inscription of Bana Uttamāditya.*

EI, XL, Pt. 4, 1974, pp. 161-162.

This inscription was copied by the author of this article from Māchāpuram in Pattikoṇḍa Taluk, Kurnool District. It is in Kannada language and is engraved in Kannada characters palaeographically assignable to the 8th century.

The inscription records the death of Ugradhīran who attacked and destroyed the Chōla on horse back at Nikkoṭṭi, during the rule of Bāṇa Uttamāditya. *Taruṇa Vasantan* may be the title of the Bāṇa king. The name of the Chōla is not given. Ugradhīran is praised for his tumultuous bravery and a stone was erected in the honour of the dead hero. Kanda-Bāṇida-arsan Iiaṅkuṭṭi of our record is evidently a member of the Bāṇa family. The subjugation of the Chōlas by the Bāṇas is recorded in the inscription under review.—D.D.K.

135. Sampath, M.D. : —*Chalukya Inscription from Kurnūru.*

EI, XL, Pt 5, 1974 pp. 201-202.

The inscription is in Kannaḍa language and is engraved in Telugu-Kannaḍa characters of about the 8th century A.D. The inscription records that while Prithuvī-Vāṇarāja was governing and the servant of Dantiyamma to the Raṭṭa family attacked Chandatti, a *kalmāḍu* is stated to have been given probably in memory of a hero whose name is not available.

The palaeography of the record and the identity of the king make the record an important one in many respects. It refers to the reign of Kiṭṭivarmma who received the usual titles *prithuvīvellabha*, *mahārājā-dhīrāja* and *paramēśvara*. The name Kiṭṭivarmma is only a colloquial form of Kīrtivarman even as the names Kattirāju and Kattiyara respectively in the inscription from Chandana and Diḍḡūr are. Kīrtivarman in whose reign it is dated may be identified with the second king of that name among the Chālukyas of Bādāmi who ruled from c. 746-47 to c. 757 A.D. The inscription has been assigned to him on the basis of titles borne by him and the style of characters. The name Dantiyamma mentioned in our record recalls to us the name of a chieftain Dantiyamma Maṅgu with whom a certain Arivarajamma fought and fell after piercing the former. The dynastic name of this chief Dantiyamma Maṅgu is not disclosed in that record from Buḍidi-gaḍḍapale in Anantapur District, assigned to the Telugu-chōḷa king Mahēndra (II). It is very likely that both are identical and the chief was probably a Raṭṭa Subordinate of Rāshtrakūṭa Dantidurga. Chandatti and the place where the hero died could not be identified — D.D.K.

136. Sarma, M.V.N. Aditya : —*Two Copper Plate Grants of Prabhanjanavarman of Vasiṣṭha Gotra Dynasty of Kaliṅga.*

JAHS, XXXVIII, Pt. 1, 1983-84, pp. 65-73

Two copper plate grants are discussed here. The first set (set-A) was issued during the time of Yuvarāja Prabhanjanavarman, son of Mahārāja Gunavarman of the Vasiṣṭhagotra dynasty. It registers the grant of the village Rongolla to two Brahmins Bhutisarma and Agnisarma of Kaśyapa gotra. The grant was inscribed in the 50th year on the 5th day of bright fortnight of Āṣāḍha. The second set (set-B) was issued when the Yuvarāja became the king who donated a village Adaravada to Aditya Sarma Kauṇḍinya in the 57th year on the 5th day of bright fortnight of Āṣāḍha. The language employed was Sanskrit.

The script of the grants is similar to the Kollere grant of Nandivarman II and Kanukollu plates of Skandavarman of Salankāyana dynasty.

Dates of both sets have been discussed in detail and compared with similar other grants of other kings of the Deccan and finally the probable dates of set-A and set-B would be A.D. 493 and A.D. 500 respectively. Rangolla may be identical with Ragolu in Srikakulam district but the other village Adaravada could not be identified.—D.D.K.

137. Sharma, R.C. :—*New Inscription of Śoḍāsa from Mathura.*

EI, XL, Pt. 5, 1974, pp. 171-174.

The Mathura Museum has recently acquired a stone inscription belonging to the reign of Śoḍāsa, written in the pre-Kuṣāṇa Brāhmī characters. It was an accidental discovery as the result of levelling of the ground for long jump by the boys of a hamlet Mirzapur, in the Southern outskirts of Mathura. The language of the epigraph is Prakrit influenced by Sanskrit as was generally the case in the inscriptions of Kuṣāṇa and pre-Kuṣāṇa period. The document does not refer to any era or year but from the name of the reigning king Svāmī Mahākṣatrapa Śumḍāsa (Śoḍāsa) we can infer that it was recorded in the later half of the 1st century B.C. The scribe had a set hand for calligraphy as the writing is sharp and perfectly legible. The author of the epigraph has not hesitated in adopting the foreign words which had become current in the local dialect. The inscription records that the Eastern tank of the twin tanks, ■ grove, an assembly hall well, pillar, ■ stone-slab bearing the image of Śrī were caused to be made by Kauśikī Pākshakā, the wife of Mūlavasu and the mother of Vasu. Mūlavasu is described as ■ brāhmaṇa of the Śegrava-gotra and as the treasurer of Svāmin Mahākṣatrapa Śumḍāsa. So far the Mathura region has yielded seven inscriptions pertaining to Śoḍāsa, of these two were set up in the reign of his father and predecessor king Rājula. His mother had constructed ■ Buddhist monastery and stūpa and similar other religious places. It appears that Kauśikī Pākshakā had a high social status.—D.D.K.

138. Shastri, A.M. :—*Impact of Western Kshatrapa Coinage on Early Indian Indigenous Coins.*

JAHS, XXXVIII, Pt. 1, 1983-84, pp. 151-161.

The period of the rule of the Śaka chiefs of Maharashtra, Gujarat and Malwa, called the Western Kṣatrapas constitutes ■ important phase in the history of those regions and their monetary issues, silver,

lead and the alloy, enjoy a unique position in the annals of ancient Indian numismatics for more reasons than one. They continued to circulate their coins for centuries after their regime. These coins were bi-scriptual, obverse legends being in Kharoshthi and the reverse being in Brahmi. Nahapana's silver coins were based on Indo-Greek hemidrachms and these were probably influenced by the Roman denarii. To sum up this topic it follows that the Sātavāhanas, the Traikutakas, the Imperial Guptas and the Valabhi rulers were greatly indebted to the Western Kṣātrapas for their silver coins, whereas the Maukhari, Pushpabhūti - and Early Kalachuri silver coins were also inspired by the Kṣātrapa coins through the Gupta silver coins. A large number of the silver specie of the Western Kṣātrapas had been found at various places in Vidarbha and Madhya Pradesh. Hoards and isolated finds of Kṣātrapa silver coins were found from other parts of Maharashtra and Andhra Pradesh also. — D.D.K.

139. Shastri, Ajaymitra & Gupta, Chandrashekhar : — *Yawatmal Plates of Pravarasena II, Year 26.*

VII, XXI, Pts. 1-2, 1983, pp. 78-84.

The two plates represent an incomplete charter of king Pravarasena II, son and successor of Rudrasena II of the main branch of the Vākātakas. In all, eighteen lines of these plates are excellently engraved. Though these are only two plates out of the four, fortunately all the important points of historical interest are preserved. The object of the charter is to register the renewal of the grant of some land together with a couple of house-sites in the village Lātakapalli included in the administrative unit called Śaḍgrśaka. The donees were Indrārya and Svāmideva who were the students of Taittiriya Śākhā of the Black Yajurveda and belonged to the Vatsa gotra. The village Lātakapalli may be identified with the modern village of Ladhed about twenty miles east of Darwaha on the Darwaha—Yawatmāl road in the Yawatmal District. In Vākātika epigraphy, this is the only known charter aiming not at recording a fresh grant but renewing an earlier grant. It contains season date and was released in the twenty-sixth year of Pravarasena II. — R.S.

140. Sircar, D.C. : — *Egra Plate of the Time of Śaśāṅka.*

EI, XL, Pt 4, 1974, pp. 133-138.

The copper-plate inscription under study was lying at Panchrol, a small village near Egra which is a police station near Kharagpur, the famous railway junction in the Midnapore District of West Bengal.

The plate has 37 lines of writing in the record, 20 on obverse and 17 on the reverse. In respect of palaeography and orthography, the inscription resembles the Midnapore plate of Śaśāṅka who ruled the Gauda country (together with coastal Orissa upto the Ganjam region) from the city of Karnaśuvārṇa near modern Berhampore in the Murshidabad District, West Bengal. Śaśāṅka ruled from 600 to 625 A.D. The record bears no date though the reigning king Śaśāṅka is mentioned in the introductory part of the grant. The vocabulary of the epigraph is influenced by local pronunciation.

The object of the inscription is to record the donation of one hundred *Drāṇavāpoṣ* of land in the north-western part of the village of Kapardipadraka. A large number of government officers were present when the gift was made with the provision of complete possession of property by means of a permanent endowment for the maintenance of a Trivēdin Brāhmaṇa named *Bhaṭṭa Dāmasvamin* of the Kauśika-gotra. The description of the boundaries of the gift land has been indicated in the record. Kapardipadraka, which contained the gift land, was situated, in a territory within the Ektākaksha district seems to have been a locality in the present Midnapore District of West Bengal, probably in the region around Egra. A large number of villages has been given in the record.—D.D.K.

141. Sircar, D.C. :—*Indological Notes*.

JAIH, XIV, Pts. 1-2, 1983-84, pp. 168-185.

The author publishes in this paper two inscriptions (i) Risthal Inscription of Aulikara Prakāśadharman and (ii) Pallāṅkigrama Grant of Irivabedaṅga Satyāśraya. The first inscription was recovered from the village of Risthal (Mandsaur Distt M.P.) which is of great importance for the history of Daśapura (Mandsaur) since it reveals the name of an yet unknown king of a new branch of the celebrated Aulikara dynasty and not only offers us valuable information regarding his achievements but also bears a date of 570 V.S. The second inscription is the second plate of a two plate charter of Irivabedaṅga Satyāśraya (997-1008 A.D.), son and successor of Taila II (973-97 A.D.). The record is dated in 923 Śaka era and mentions a gift of land.—B.K.

142. Srinivasan, S.S. :—*Hastigirimāhātmya Rahasyam*. (*The Secret of Hastigirimāhātmya*). (*Sanskrit*).

JOIB, XXXIII, Nos. 1-2, 1983, pp. 67-68.

The *Hastigirimāhātmya rahasyam*, an old palm leaf Mss. (dated

30-3-1697 A.D.) in Oriental Institute, Baroda, has many scribal errors. It is partly in verse and partly in prose. The language used is mainly Tamil, with a few Sanskrit lines. There are many grammatical mistakes. It is claimed as a part of *Brahmāṇḍapurāṇa*. The summary of the poem relates the horse-sacrifice performed by Brahmā where Lord Viṣṇu appeared and agreed to stay with his Nāchiars (Śrīdevī and Bhūdevī) on the Hastigiri or Satyavratakṣetra. Hastigiri is recognised as the Hastagiri in Kāñcīpuram in Tamilnadu one of the seven holy cities of India which bestow salvation for Śaivites and Vaiṣṇavites alike. The temple of Devarājaswāmī, built on a small hillock is better known as Varadarājaswāmī. This temple was built by Vijayanagar rulers who were staunch Vaiṣṇavites.—D.D.K.

143. Srivastava, O P. :—*Sulka in Ancient and Early Medieval India*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 129-161.

See Under Sec. XI.

144. Talim, Meena V. :—*A Buddhist Inscription in Kutch*.

Ind., XX, No. 2, 1983, pp. 79-82.

D. Vaidya of Kutch Museum has discovered a cave near Nadapa village in Bbuj taluka. The cave has a very interesting inscription with 15 characters in Brāhmī script. It makes two possible readings.

- (i) *Sacadatasa ca dānaputrasa devastānaṁ*

translated as A shrine (of) Scadatta, son of Dāma (Damaghasada).

- (ii) *Sacadatasa ca dāmaputrasa jivastānaṁ*.

translated as a A dwelling place of Sacadata, son of Dāma. This short inscription throws light on history of a forgotten rulers of Kṣhatrapa dynasty. The paper provides an interpretation of the two readings.—A.D.W.

145. Tewari, S.P. :—*Inscription of Suryamitra in the National Museum*.

El, XL, Pt. 4, 1974, pp. 165-167.

The above noted inscription was acquired by the National Museum, New Delhi in 1976, from an antique dealer of Delhi. It

was edited by some scholar but it was full of oberrations which necessitated ■ fresh reading and a proper editing of record. The inscription is engraved on two separate pieces of the same decorated frieze of red-sand stone. The characters of the record seem to be of about the end of the first century B.C. and are similar to those of the Pabhosa cave inscription of the time ūdāka. The language of the record is a mixture of Prakrit and Sanskrit.

The object of the record is probably the donation of the decorated frieze, on which the inscription is engraved, to be building of a religious nature by *Kāśiputra Yaśaka* the son of *pīṭhamarda* of *Sūryamitra*, the son of queen *Gōpālī*. In the portion which is lost there may have been a mention of the name of *Yaśaka's* father thus the donation was probably made by *pīṭhamarda Kāśiputra Yaśaka*. The king *Sūryamitra* of our record may be identified with the *Sūryamitra* of the coins whose issues have been recovered from the *Mathurā* and *Kauśāmbī* regions. There is another possibility that the king *Bahasatimitra* of the *Pabhosa* record and *Sūryamitra* were two sons of the queen *Gōpālī*, one ruling in the *Kauśāmbī* region and the other in the *Mathurā* area. *Pīṭhamarda* is said to be a companion of a king who assists him in great undertakings. Different meanings of the work *pīṭhamarda* have been given in this article. —D.D.K.

146. Tewari, S.P. :—*Two Kushana Inscription from Govindnagar, Year 12 and 25.*

EI, XL, Pt. 5, 1974, pp. 197-200.

Two inscriptions (of *Kaniṣka-I* and *Huviṣka*) were unearthed, during the course of a drilling operation for building houses, from the area of *Govindnagar*, a site close to the present township of *Mathura*. These were published in some *Bulletins of Museums and Archaeology* in 1976. These needed to be improved and re-edited as under :—

1. Inscription of *Kaniṣka's* Reign, Year 12

This inscription is engraved on the base of a pillar. The characters of the writing belong to the *Brāhmī* alphabet. The language is an admixture of *Sanskrit* and *Prakrit*. The record is dated in the *Hemanta* season in the year 12 of the reign of *Kaniṣka I*, which corresponds to 90-91 A.D. It may be interesting to note that so far as the published and known records of *Kaniṣka* are concerned it is for the first time that we come across a record of his 12th regnal year. The name of king is on the pedestal of a *Buddha* image.

2. Inscription of Huvīṣka's reign, Year 25.

This inscription is engraved on the frontside of the pedestal of an image of Buddha Amitābha. There are only 4 lines in it. The Brāhmī alphabet of the record belong to the class of characters generally used in the inscriptions of the Kuṣāṇa age. Hetherto it was merely a conjecture based on very thin evidence that Vāṣiṣka and Huvīṣka ruled jointly from the year 24 to the year 28, but the discovery of the present inscription, dated in the year 25 of Huvīṣka's reign, provides the first known epigraphical confirmation of this assumption. The donor of the image of the Buddha was Nāgarakṣita who was the grandson of Sārthāvāha Satvaka, *nattika* (grandson of mother's side) of Śreṣṭhī Balakirti and the son of Buddhapālita. Along with the installation of the image he also endowed the monastery with unspecified amount as a token of *Kuśala-mūla* (pious deed), for public to listen to the words of Buddha and derive benefit from it.—D.D.K.

147. Trivedi, Pramod Kumar :—*Siddhapura (Gujarata) se Prāpta Viṣṇu kī eka Abhilikhita Pratīmā.*
(An Inscribed Image of Viṣṇu Found from Siddhapur (Gujarat). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 229-232.

See Under Sec.-II.

148. Venkatesha :—*Fragmentary Inscription of Bhoja.*

EI, XL, Pt. 5, 1974, pp. 187-188.

An inscription was found built into a modern flight of steps inside the Talaqi gate of the Pāṇḍavon-kā-kilā, now famous as Purānākilā at Delhi. It is still unpublished and is preserved in the office of the Chief Epigraphist, Mysore, and it has been now edited here. The characters of the record are Nāgarī of about the 9th century and the language is Sanskrit. The inscription is fragmentary and the preserved portion of the text does not contain any details of the date. It refers itself to the prosperous reign of the illustrious Bhojadēva, who is identical with the famous Pratihāra king of that name. The object of record seems to be to register a grant of half a house-site obtained by purchase by the donor himself for a temple and also to provide for services and offerings to a deity. The king mentioned in the present record is the famous Pratihāra ruler of Kanauj, whose reign, according to the Barah Copper plate, commenced in 836 A.D.

This inscription is important for the history of the Imperial Pratihāra dynasty. It furnishes the important solitary evidence that the area around Delhi was included in the Pratihāra Empire. A number of inscriptions of this king are already known. They are found in Barah, Deôgaḍh, Vhār, Gwalior and Peheva. Among these findspots of his inscription, Peheva is nearest to Delhi. With the inclusion of Delhi the Pratihāra Empire during the time of Bhoja would have stretched from Narmadā in the South to the Himālayas in the North. Thus a vast stretch of North India came under the control of Bhoja, who consolidated the Pratihāra Empire following the foot-steps of his predecessors Vatsarāja and Nāgabhaṭa —D D.K.

V-GEOGRAPHY

149. Arun Kumar : *On the Location of Hastināpura*

JOIB, XXXIII, Nos. 1-2, 1983, pp. 89-107.

Tradition identifies the series of mounds located to the west of the river Gaṅgā in Mawana Tehsil of district Meerut, as the site of ancient Hastināpura of the great epic. In 1950-52 the archaeological survey of India excavated at the site and B.B. Lal claiming to have found vestiges of the epic culture, interpreted the stratigraphy of the site in the light of the epic traditional history.

The author of this paper has made a bold departure from this theory and said with categorical assertion that Hastināpur was near the Kurukshetra. There are certain other and weightier considerations that make the present location of Hastināpur suspect. It is beyond doubt that the Kauravas both the sons of Dhṛtarāṣṭra as well as of the Pāṇḍu has descended from Kuru and it was after him that the Kurujāṅgala and Kurukṣetra were so named, Kuru was the first to settle in this area and to have brought the land under cultivation. This land has always been said to be the ancestral kingdom of the Kurus. When Dhṛtarāṣṭra decided to go to forest, the people of the Kurujāṅgala assembled to hear him and on hearing his decision they all wept. The author has furnished authentic proofs to prove his verdict.—D.D.K.

150. Bhardwaj, O.P. : —*Vinaśana*.

JOIB, XXXIII, Nos. 1-2, 1983, pp. 69-81.

Vinaśana is said to be the place where the Rgvedic river Sarasvatī, identified with the present Ghaggar, disappears. Although once a perennial river, the Sarasvatī was later reduced to a rainy season torrent which dries up in the sands of Rajasthan just beyond the boundary of Haryana. From the earliest times it was treated as the holiest river and the Rgvedic poet not only deified it but also accorded to it the foremost place among goddesses in the epithet *Devītamā*. The holiness of the river was naturally associated with place of its disappearance also and *Vinaśana* came to be regarded among the foremost of the *tīrthas* of this country and commended specially for the performance of *Śrāddha* and for the commencement of the long Sārsvata and Dārṣadvata sacrificial sessions. Much has been done by the Indian

as well as accidental experts to identify *Vinaśana*. Bhardwaj has presented the quintessence of all the experts and located the exact spot as Kalibagan, some 310 kms. north-west of Delhi amidst the rolling sand-dunes of northern Rajasthan in the district of Ganganagar. It is on that eastern bank of Ghaggar, a few miles below the village of Malke Bhowri where the Sarasvatī and the Drsadvatī meet. This is based on the archaeological excavations in the region. — D.D.K.

151. Chachondiya, Shobha :—*Niwāsa se Upalabdha Sarvatobhadra Pratimā (An Image of Sarvatobhadra Found from the City Vhwas)*. (Hindi).

PPB, XI, Nos. 1-2, 1983, pp 187-190.

See Under Sec.-II.

152. Chaudhuri, R. :—*Tāmrālipti : A Celebrated Port of Ancient Bengal*.

JAIH, XIV, Pts. 1-2, 1983-84, pp 103-116.

Tāmrālipti, modern Tamluk, situated on a broad reach of the Rūpanārāyan river, twelve miles above its junction with the Hooghly, played a prominent role in India's commercial history. The existence of Tāmrālipti as an independent entity in ancient Bengal is evident from the *Mahābhārata* and it was fast developing into an important centre of trade and commerce in the sixth and fifth century B.C. Ceylonese chronicles, the classical Greek writers, Chinese texts and various travellers' account illustrate the prominence of Tāmrālipti. The great antiquity of the site as a settlement has also been confirmed by archaeological evidences, including antiquities which will date from proto-historic time. The relics recovered indicate that the city emerged in the 2nd millennium before Christ or even in earlier times and became a centre of maritime activity. — B.K.

153. Jain, B. : *Pasid Plates of Prthvīdeva II : (Kalachuri) Year 893*

JOIB, XXXIII, Nos. 1-2, 1983, pp. 132-137.

See Under Sec -IV.

154. Jha, V.D. :—*The Pre-history and Early History of Maṇḍalā Region*.

PPB, XI, Nos 1-2, 1983, pp. 49-58

The town of Maṇḍalā (in Madhya Pradesh) has been identified as Mahiṣmati by Sir Alexander Cunningham. Mahiṣmati has been

referred to in the epics and some classical works also. The *Raghuvamśa* and *Daśakumāra-Carita* relate that the river Narmada flows by Mahiṣmatī encircling it from three sides. This led Cunningham to identify Maṇḍalā with Mahiṣmatī, though the description corresponds to Omkar Māndhātā and Māheśwar also.

As a matter of fact, a local poet Vīra Bajpai wrongly described Maṇḍalā as Māhiṣmatī in his work *Prema Dīpikā* in A.D. 1767. This became a source of misleading to the corresponding scholars. The Rāmanagara inscription of Hṛdayaśbāh composed earlier does not narrate Maṇḍalā as Māhiṣmatī. It appears that Vīra Bajpai, finding himself unable to suppress the desire of identifying his birth place as the celebrated city of Māhiṣmatī knowingly committed the mistake simply to glorify his home-town.

According to another view Maṇḍlā town was known as Mohādeo-purī in early times. The local tradition says that the town is named after Maṇḍana Mishra, the celebrated scholar. However, the author feels inclined to suggest that the present Maṇḍalā town is identifiable with the Maṇḍalā-grāma referred to in the *Skanda-Purāṇa*. He has discussed pre-history, early history and views of different scholars on this topic.—D.D.K.

155. Mazumdar, B.P. : *Selection of Capital Cities in Ancient Northern India.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 117-139.

The paper presents a study of geographical factors in the selection of capitals in northern India during the period 600-1200 A.D. The author is of the opinion that during this period all capitals were selected from defensive or commercial or both point of view. Excepting a few small, none of the big powers, chose a sea port as its capital. All capitals were selected at such sites where water was available to some or a large extent and crops could be gathered from the neighbourhood, if not within the locality itself. While Dhārā, Pāṭaliputra, Kanauj, Bari, Mathura, Cuttuck etc. were easily cultivable areas. Sites of Waihind, Srinagar, Taxila were rich fertile areas. Economic or commercial prospects were as important factors as the geographical one for the determination of ancient capitals in northern India. Though the study of topography was the deciding factor for establishment of a capital, its abandonment, were mainly the result of political events. Seldom does nature completely destroy a capital beyond recovery. But in most cases, invading armies do make ■ capital city desolate for ever.—B.K.

156. Nagarch, B.L. : *Maṇḍaleśvara Mahādeva Temple at Harsha.*

VII, XXI, Pts. 1-2, 1983, pp. 94-99.

See Under Sec. II.

157. Phadke, H.A. : *Kurukshetra — A Historical Reconstruction.*

QRHS, XXIII, No. 1, 1983-84, pp. 23-29.

It critically analyses the Purāṇic legends of King Kuru and his eightfold code of ethical conduct which brought material prosperity to and spiritual elevation of the people living in the region. Using the latest archaeological evidence gathered from Daulatpur, Mirzapur and Bhagwanpura, it shows how the region had been inhabited by the Late Harappans (c. 1800-1500) and how again it came to be associated with the Painted Grey Ware (Aryan) Culture. The Bhagwanpura evidence further brings to light for the first time the juxtaposition of the Late Harappan and the Painted Grey Ware cultures. On the basis of the *Rgveda* and later-Vedic literary evidence it has been shown that the locality was known after the sacred tank Śaryanāvāt (identified with Brahmasara) connected with several mythological stories current in those times. The earliest tribes associated with the region were the Bharatas, the Pūrus and the Kurus, the last giving to Kurukshetra its name as well as its religious character. It tries to establish that the Bhārata battle was an actual historical event extending roughly over the area covering Kaithal, Pehowa, Thanesar and Amin; and it took place in all probability around 1200-1000 B.C. It has been further suggested that the area round the sacred tank (Brahmasara) was probably the place where the divine message was delivered. The religious importance of Kurukshetra was acknowledged even by the Buddhists; as the discovery of various archaeological remains would indicate. It formed a part of the empire of the Mauryas, the Bactrian-Greeks and the Kuṣāṇas also, witnessing the resistance offered by the republican tribes to the foreign invaders in the region. Towards the end of the Gupta period it developed for the first time into a seat of political power under the Puṣpabhūti. Although later it declined, it continued to retain its religious importance as is evidenced from the Purāṇic literature and the accounts of foreign travellers; its fame even spread as far as Laos. It formed a part of the Pratihāra empire during 9th-10th centuries but was subsequently exposed to the iconoclastic fury of the Muslim invaders. On the basis of literary and architectural evidence it appears that Kurukshetra also developed into a centre of Sufism and Sikhism during the medieval age.—Author

158. Rajendran, P. : —*The Coastal Mesolithic Industries of South India*.
JIH, LXI, Pts 1-3, 1983, pp. 25-30.
See Under Sec. I.
159. Ramesh, K.V. & Katti, Madhav N : —*Pottipadu Inscription of Dhavaleyarasa*.
EI, XL, Pt 4, 1974, pp. 163-164.
See Under Sec. IV.
160. Rao, V.V. Madhusudana : —*An Acheulian Site at Agraharam, Prakasam District*.
JAHRS, XXXVIII, Pt. 1, 1983-84, pp. 25-28.
See Under Sec. I.
161. Sarma, I. Kartikeya : —*Archaeological Sources of Nellore District*.
JAHRS, XXXVIII, Pt. 1, 1983-84, pp. 47-64.
See Under Sec. I.
162. Sohoni, S.V. : —*From Kuśāvati to Ayodhyā*.
ABORI, LXIV, Pts. 1-4, 1983, pp. 89-107.

Kālidāsa has given Kuśa's movement from his capital in South Kośala to Ayodhyā, in verses 25 to 35 of Canto 16 in *Raghuvamśa*. Kuśa did not move out with his forces to make any new conquest as he was only changing his headquarters with a view to re-occupy a temporarily abandoned but traditional capital of his dynasty. Having consigned Kuśāvati to the Brāhmaṇas versed in Vedas, the king with his females of inner-apartment set out for Ayodhyā. The salient features and the analysis of verses 25-35 are :

1. The description of the oxodus from Kuśāvati to Ayodhyā is based on stage by stage an account of the journey. 2. The initial is across the plains, south of the easternmost sections of the Vindhya range. 3. The next is over the Vindhyan spurs, east of Amarkantaka but not across the Revā. 4. Then crossing of the river Gaṅgā at Vindhyācala, before reaching the outskirts of Ayodhyā on the

southeast. It is evident that Kālidāsa has personally visited Ayodhyā. He has referred to Rāmagiri in Vidarbha in some detail. He described the confluence of the Sona with the Jyotirathi (Joel river) as if he had seen it. He knew Magadha and had mentioned the junction of the Saryū with the Gaṅgā, near Patna. Accordingly, it is quite likely that he was also acquainted with the country between Kośala and Ayodhyā. Modern scholars have discussed the place on recent research basis.—D.D.K.

163. Srinivasan, S.S. :—*Hastigirimāhātmya Rahasyam*.

JOIB, XXXIII, Nos. 1-2, 1983, pp. 67-68.

See Under Sec. IV.

164. Sullere, S.K. :—*Kālañjara evam Ajayagaḍha kī Dhārmika Prsthabhūmi (The Religious Back-ground of Kālañjara and Ajayagarh). (Hindi)*.

PPB, XI, Nos. 1-2, 1983, pp. 145-154.

Kālañjara (Dist. Banda, U.P.) and Ajayagarh (Dist. Panna in M.P.) have two historical forts of Chandella period. The inscriptions, memos, remarkable images of architectural and sculptural art place a welcome light on the religious condition at that time. According to Wilson Kālañjar was considered to be a centre of severe penance during the Vedic period. Cunningham also admits the views expressed by Wilson. He says that prior to the construction of the fort at Kālañjar, it was a very famous place of sages, ascetics and recluses, similarly Ajayagarh had also become a sanctuary due to some geographical criteria where peace and tranquility was prevailing for such holy practices. It appears from the records that Brāhmaṇism was in its full swing at this place. The three Vedas and the Purāṇas were followed by all the different sects of Hinduism. From an inscription found at Khajuraho (dated 954 A.D.) indicates that the king had to follow the Vedic tenets. Temples and sanctuaries of the Śaivas, Vaiṣṇavas, Śāktas and Jains were erected in the above two forts and people were free to enjoy their own religious beliefs.—D.D.K.

165. Tewari, S.P. :—*Two Kushana Inscriptions from Govindnagar, Year 12 and 25*.

BI, XL, Pt. 5, 1974, pp. 197-200.

See Under Sec. IV.

166. Tiwari, P. :—*Social Significance of Head Dresses in the Early Terracotta Figurines of Kauśāmbī.*

PPB, XI, Nos. 1-2, 1983, pp. 75-82.

See Under Sec. II.

167. Tiwari, V.K. :—*Excavation of Hulaskhera.*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 153-158.

See Under Sec. I.

168. Tripathi, Gaya Charan :—*The Mahāpuruṣa :-Vidyā : An Unknown Text on the Glorification of Puruṣotama Kṣetra.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 38-58.

See Under Sec. III.

169. Vyas, Narayana :—*Grāma Khālawa kā Prācīna Śiva Mandira (Ancient Śiva Temple of Village Khalava). (Hindi).*

PPB, Nos. 1-2, 1983, pp. 181-184.

See Under Sec. II.

VI—HISTORY

170. Agarwal, R.S. :—*Labour in the Gupta Period.*

QRHS, XXIII, No. 3, 1983-84, pp. 59-62.

See Under Sec. XI.

171. Chatterjee, Rama :—*Studies on Historical Traditions in the Vedic Literature.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 147-167.

Our knowledge of the most ancient times relies on tradition. These traditions are the human testimonies concerning the long past and come to be regarded as the sole historical data, variously designated in ancient scriptures, viz., Gāthā, Nārāyaṇī, Itihāsa and Purāṇa. Each of the categories falls under that of a folk literature, because the authors, preservers and the reciters of the ancient lore were the bards and cortodians in transmitting those traditional informations. The present paper aimed at the relative meaning of the terms signifying various categories of Indian traditions so far traced up to the period of the Vedic literature.-- B.K.

172. Dwivedi K.N. :—*Ṛgveda men Varṇita Ārya-Anārya Yuddha*
(The Battle of Āryans and Non-Āryans as Described in the Ṛgveda). (Hindi).

San., LXXV, 1983, pp. 9-12.

For establishing full sovereignty of Aryans in whole of the Sapta-Sindhu, Divodāsa the king of Tritṣus, had faced the terrible battle from the Non-Aryans, headed by Śambara, the chief of the asuras. Most of the scholars call this battle as *Devāsurasagrāma*, because the Aryans had gained indirect help from the natural forces of gods.

This battle was fought on the mountainous places of the Himvanta and was continued forty years in which other heads of the army of the non-Aryans (Varchī Śhusna, Kuyava, Pipru, Vṛtra Vṛṣaśipra etc.) were killed alongwith Śambara and their many of the rocky forts were destroyed by the Aryans force (vide. Ṛg II, 20-8; IV, 16-13, III/13) in which many weapons (*risti, khaḍga, śūla, vajra, paraśu, dhanuṣa vāṇa* etc. (vide Ṛg. V.57,2) were used. The Anāryas

used the force of women also in this battle, so the Āryans could not easily win due to unfavourable natural conditions. After winning this battle the Āryans gained a lot of wealth in which a sage garga also shared ten horses, ten golden coins, ten clothes and eating material as a gift. Author.

173. Jovardar, Kalyani : *Yaśovarman kā Atihāsika Mulyāṅkana* (A Historical Reappraisal of Yaśovarman). (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 11-14.

Political activities in Northern India did not come to an end at the death of Harṣa. Of course death of Harṣa was the end of an epoch. It was the end of a Buddhist king but not the end of Hindu era. In the begining of eighth century A.D. Yaśovarman established his rule over Kanauja. He is a controversial figure of Indian history. Historical sources of his time are Gaudavahi of Vākpatī, scriptures of Nālanda, Ghosravān of Devapapāladeva, Kalhaṇa's *Rājatarāṅgiṇī*, some coins bearing the name of the Yaśovarman, some chinese works pertaining to history of eighth to tenth century A.D. On the basis of these sources the present paper points out that, Yaśovarman belonged to some high family. He had respect for tradition and ambitions for conquests. The date of Yaśovarman may be reckoned between 725 to 752 A.D. —Author.

174. Krishnamurthy, M. :—*Nandaluru Inscription of the Time of Devaraya II*.

JAHSR, XXXVIII, Pt. 1, 1983-84, pp. 89-92.

See Under Sec. IV.

175. Kulke, Hermann :—*Jagannātha—The State Deity of Orissa*.

KRIAC, XXVIII, 1978-79, pp. 69-89.

See Under Sec. II.

176. Mirashi, V.V. :—*D.R. Bhandarkar's Views on the Kṛta Era*.

VII, XXI, Pts. 1-2, 1983, pp. 110-116.

See Under Sec. IV.

177. Misra, Satya Swarup :—*The Date of R̥gveda and Aryan Migration.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 75-86.

This paper presents some evidences found in Boghazkoi documents which may help in settling the date of Aryan Migration. These clearly indicate the influence of Indo-Aryana culture on them which puts back the date of *R̥gveda* to atleast 2000 B.C. and that of the starting point of Indo-Aryan people still more earlier. The study is based on linguistic and archaeological data. According to the author Indo-Aryana stage of IE started in 4000 B.C. Thus the date of *R̥g.* may be taken to 4000 B.C. proposed by linguists and archaeologists.—M.R.G.

178. Mukherjee, B.N. :—*Yona Yavana : The Earliest Connotations of the Term.*

JAII, XIV, Pts. 1-2, 1983-84, pp. 234-237.

Discoveries of Greek edicts of Aśoka in the Kandhara area (Afghanistan) suggest that it was within his empire and there must have been people of Greek origin or habit in the area concerned. The only area of the king's own domain whose appellation could have been associated with the Greeks was that of the Yonas (Rock Edict XIII and V), which often denoted in various ancient sources a section of the Greek people. The author is of the opinion that the earliest stages of dilution of the connotation of the term *Yona* can be traced to periods even earlier than the days of Aśoka. Even before the beginning of the settlement of the Greeks in the Indian border lands, perhaps from a pre-Alexandrian period, the word *Yona* or *Yavana* could have begun to mean a Greek or an inhabitant of Ionia (not necessarily of pure Greek origin). The same pattern of cultural acculturation was repeated in Arachosia after the advent of the Greeks in that area.—B.K.

179. Murthy, S.S. Ramachandra & :—*Two Inscriptions of Chalukya Sastri, C.A. Padmanabha Vikramaditya VI and Telugu-Choda Tondaya-Chola-Maharaja.*

EI, XL, Pt. 4, 1974, pp. 147-156.

See Under Sec. IV.

180. Ramesh, K.V. :—*Three Early Charters from Sanjeli in Gujarat.*

EI, XL, Pt. 5, 1974, pp. 175-186.

See Under Sec. IV.

181. Ramesh, K.V. & Sharma, M.J. :—*Umadi Inscription of Kalachuri Sovideva, Year 9.*

EI, XL, Pt. 5, 1974, pp. 203-210.

See Under Sec. IV.

182. Rao, N. Mukunda :—*New Light on Temburu Plates of Anantavarma Chodaganga, Dated S. 1051.*

JAHRS, XXXVIII, Pt. 1, 1983-84, pp. 81-88.

See Under Sec. IV.

183. Roy, Anamika :—*A Note of King Manorathavarma of Ilia (Varanasi—India) and My-son (Champa Indonesia) Inscriptions.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 17-22.

See Under Sec. IV.

184. Roy, S.B. :—*Chronological Framework of Indian Protohistory—The Lower Limit.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 254-274.

This treatise presents a highly interesting chronology based on Pargiter's "Ancient Indian Historical Traditions" and the "Dynasties of the Kali Age", and by combining them, Roy has drawn up a consolidated king-cum-ṛṣi list running almost continuously from Manu Vaivasvata to Puṣyamitra. He has analysed the astronomical observations made by the ṛṣis and recorded in the *Rgveda*. He supports it by showing that there was a contact between the Vedic king Divodāsa and the Babylonian king Indātu (Vedic Indrota, protege of Divodāsa) as also the Larsa King Emissum (Vedic Emuṣa), both being firmly dated in Babylonian chronology (2005-1970 B.C.). According to Hillebrandt, at this period Vedic people lived in Iran and that the scene of action of the Maṇḍala VI of the *Rgveda* was in Iran.

The author has appended nine useful tables which put a welcome light on proto-history of India. These are :—1. Vedic Chronology 2. Post-Vedic Literary Chronology 3. Last Phase of the Vedic Age 4. Age of Interpolations 5. Events of Late Vedic Age 6. Historic Personalities of the Late Vedic and Post-Vedic Age 7. (a) Crucial Archaeological Data of North India and Itihāsa-Purāṇam (b) Chalcolithic

cultures of Rajasthan, Central India and Andhra Pradesh. 8. Inscriptions and 9. Astronomical observations and their epochs. - D.D.K.

185. Sarma, K.V. :—*Spread of Vedic Culture in Ancient South India.*

Br. V., XLVII, 1983, pp. 1-14.

The Vedas have always secured for them a high place of honour and deep veneration among the ancient literary treasures of mankind. The date of their compilation goes back to the third millennium B.C., their six ancillary texts, and the philosophy of Vedic Upaniṣads have greatly helped to shape the culture of the whole of India, in all its three spheres of human life, namely, Religious, Philosophical and Social.

Among the interesting facts that emerge from a study of the progressive spread of Vedic culture from the north-west to the other parts of India, is its infusion with noticeable intensity in the extreme South of India where, unlike as in other parts, a well-developed Dravidian culture was already in vogue. A substantial quantum of high class contemporary literature, composed in old Tamil, said to have been presented before scholarly academies (Saṅgams) at the South Indian city of Madurai, has also been discovered and made available in print during the last hundred odd years. The Saṅgam Classics have a rich store of their own culture for example, *Tolkāppiyam*, is a technical text in 1610 aphorisms, divided into three sections, dealing with Phonetics, Grammar and Poetics. This paper has discussed how the Vedic culture spread to South India, in different waves and at different stages. The age of this spread is earlier than the *Rāmāyaṇa* and the *Mahābhārata* period. Literary and other traditions both in North and South India attest to the part played by sage Agastya and Paraśurāma in carrying Vedic culture to the South. D.D.K.

186. Sarma, M.V.N. Aditya :—*Two Copper Plate Grants of Prabhañjana Varman of Vasiṣṭha Gotra Dynasty of Kaliṅga.*

JAHS, XXXVIII, Pt. 1, 1983-84, pp. 65-73.

See Under Sec.-VI.

187. Sharan, Mahesh Kumar :—*The Mālavas and their Role in Ancient Indian History.*

VII, XXI, Pts. 1-2, 1988, pp. 100-109.

Lakṣmana's son Chandraketu founded *Malla-rāṣṭra*. The word Madra became Malla in Prakrit. Malla is the same as the

Malloi of the Greek and the Mālava of the epic. They belonged to the solar race. In Mahābhārata war, they joined Kauravas against the Pāṇḍavas. Pliny, the Roman writer calls them Sydra and Malli. They are indirectly mentioned by Pāṇini as *āyudhajīvisan̄gha* and Patañjali has mentioned them as *Mālava* in the *Mahābhāṣya*. They are included in the list of northern people in the Allahabad stone pillar inscription of Samudragupta. According to Curtius and Diodorus, they tried to join hands with their enemies, *Kṣudrakas*, against the common danger of Alexander. Of course the Mālavas could not outsider match to the soldiers of Macedonian conqueror and they preferred to migrate from the fertile lands of Panjab to the dreary desert area of eastern Rajputana about 150-200 B.C. rather than submitting to the conquering hoards. The reason behind the political strength of Mālavas was that all the members of the tribe were soldiers. The public of Mālavas was administered by elected tribal chiefs. The head of the state was called *netā*, who had under him a council of ministers. He was the military executive and judicial head. The copper coins of Mālavas are found from Sutej to the Narmadā and have an equally wide range in time from 250 B.C to 350 A.D.—R.S.

188. Sharma, R.C. :—*New Inscription of Sodasa from Mathura.*

EI, XL, Pt. 5, 1974 pp. 171-174.

See Under Sec. IV.

189. Shastri, Ajaymitra & Gupta, Chandrashekhar :—*Yawatmal Plates of Pravarsena II. Year 26.*

VII, XXI, Pts 1-2, 1983, pp. 78-84.

See Under Sec. IV.

190. Sircar, D.C. :—*Egra Plate of the Time of Śaṅka.*

EI, XL, Pt. 4 1974 pp. 133-138.

See Under Sec. IV.

191. Sircar, D.C. :—*The Gangaridai of the Early Europeans.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 1-16.

In some early Greek and Latin works, an East Indian people is mentioned by the name 'Gangarid', which is derived from the name of the river called Ganges (i.e. Gaṅgā) and means 'the Gangetic tribe'.

Its Greak singular from is Gangarides and the plural from Gangaridai (Latin Gangaridae). It was also very often wrongly written as Gandaridae under the influence of Gandhara people. Pliny (c. 23.79 A.D.), Periplus Maris Erythraei (c. 82 A.D.) and ptolemy (c. 145 A.D.) have mentioned in their works the Gangaridai people lived around the Ganges and their royal residence was the city of Gange. Thus the Gangaridai were located in the deltaic region of Lower Bengal watered by the mouths of the Ganges, Kālidāsa who flourished at the court of the Imperial Guptas in the fourth-fifth centuries A.D., locates the Vaṅga people in the land watered by the Gaṅgā or Bhāgīrathī (the modern Hooghly).

In the latter half of the fourth century, B.C., the invading forces of Alexander the Great were reluctant to cross the Beas as they had learnt that a mighty Nanda king was ready to fight them with a huge army.

Diodorus Siculus (1st. Century B.C.) had referred to a king who had a very big army. The article concludes with the remarks that the Europeans had come to know about the early centuries of the Christian era that the Gangaridai lived in deltic Bengal. -D.D.K.

192. Sircar, D.C. : -*The Introduction of Balabhadra Worship in the Purī Temple.*

JASC, XXIV, Nos. 1-4, 1982, pp. 45-47.

In the Journal of Royal Asiatic Society of Great Britain and Ireland, No. 1, 1981, pp. 26-39, appears an interesting paper entitled 'King Anaṅgabhīma III, the veritable founder of the Gajapati Kingship and of the Jagannātha Trinity at Purī by Hermann Kulke of the University of Heidelberg (West Germany). Scanning the contents of Dasgoba plates (1198 A.D.) he finally comes to the conclusion that the year 1230 A.D. was the time when Anaṅgabhīma III (1211-39 A.D.), introduced the worship of Balabhadra in the temple of Purī.

The author does not subscribe to this speculation and he is of the opinion that even outside Orissa, Purī was famous as the abode of both Kṛṣṇa and Balabhadra. It is believed that the actual introduction of the worship of Balabhadra and Kṛṣṇa at the Purī temple is considerably earlier, at least earlier than accession Rājarāja III in 1198 A.D. and Anaṅgabhīma III in 1211 A.D.

King Lakṣmaṇasena (c. 1179-1206 A.D.) of Bengal defeated Gāhaḍavāla king, and the Gaṅga King of Kāliṅga of the Orissa region and planted many pillars of victory at Purī and Vārāṇasī where he erected

altars on which dwell Balabhadra and Kṛṣṇa. His three inscriptions were published long ago in the Journal of the Asiatic Society Vol. VII (i), 1838, pp. 46-51; *ibid* Vol. LXV(i), 1896, pp. 6-15 and Indian Historical Quarterly Vol. II, 1926, pp. 87-86.

The above achievements of Lakṣmaṇasena at Purī, Vārāṇasī and Prayāga are assigned to about 1200 A.D.—D.D.K.

193. Sampath, M.D. :—*Chalukya Inscription from Kurnuru.*

EI, XL, Pt. 5, 1974, pp. 201-202.

See Under Sec. IV.

194. Thapliyal, K.K. :—*Kaliṅga Nareṣa Khāravela ki Tithi—eka Punar-vivecana (A Reappraisal on the Date of the King Khāravela of Kaliṅga). (Hindi).*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 35-38.

Scholars differ regarding the date of king Khāravela of Kaliṅga. Some consider it to be first half of the second century B.C. while other consider it to be second half of the first century B.C. Here, in this note, the author gives the king's attainments year wise and examines the various historical events, such as Kaliṅga war, and establishes that the second opinion regarding date seems to be correct.—Author.

195. Varma, R.S. :—*A Calamity-Familiar in Indian Warfare (from the Earliest Times to 1556).*

KURJ, XVI-XVII, 1982-83, pp. 9-15.

The Hindus seem to think cynically of history which led to the rise and fall of empires within the country itself. The Aryans defeated the Dravidians because of their greater mobility ~~as was~~ due to the use of horse against the use of elephants by their counterpart. A number of important battles beginning with Alexander's invasion of India in 326 B.C. and ending with the battle of Panipat in 1556 A.D. are accounted for and illustrated, in which the best organised and much determined effort of the Indian army against a foreign invader suddenly changed into a calamity and a humiliating defeat because the Indian forces had ever failed to solve the problem of proper employment of elephants in battles. It is evident that elephants proved repeatedly a source of weakness. It would have been prudent to leave open spaces in the ~~rear~~ of elephants in battles to prevent ~~own~~ own army from and to best exploit the shock action by elephants in battle.—S.M.M.

196. Venkatesha :—*Fragmentary Inscription of Bhoja.*

EI, XL, Pt. 5, 1974, pp. 187-188.

See Under Sec. IV.

VII-INDIA AND THE WORLD

197. Bag, A.K. & Shen, K.S. :—*Kuṭṭaka and Qiuyishu*.

IJHS, XIX, No. 4, 1984, pp. 397-403.

An analysis of *Kuṭṭaka* in Indian mathematics and its counterpart *Qiuyishu* in China and the parallelism between the two makes interesting study. The mathematical formulas are worked out which points to the striking parallelism. Both China and India as ancient nations in Asia have thousands years of recorded history and contact through religion, trade, travel, cultural exchanges and envoys of friendship.

Indian mathematicians, Brahmagupta and Bhāskara had been in Ujjain where Xian Zhang etc Chinese envoys lived for a long time and cultural give and take with each other would be inevitable. This parallelism in the development of mathematics between China and India which has deeply concerned international learning circles, has been studied here basing upon a comparatively thorough and objective comparison depending upon original mathematical literature of both the nations.—S.M.M.

198. Banerji, S.C. : *A Note on Puranic Influence Outside India*.

Pur., XXV, No. 1, 1983, pp. 147-149.

The Purāṇas are considered as the store-house of Sanskrit literature and have traditionally been divided into five sections dealing with creation, recreation, genealogies of gods and sages, Manu periods of times and genealogies of kings. In this paper, the author's emphasis is on the influence of Purāṇas on the literature and scholars outside India

The *Brahmāṇḍapurāṇa* of Java is modelled on the Indian Purāṇa. *Agastyaparvan* has also been written in the local language but the verses mainly based on the Indian Purāṇa. *Ādipurāṇa* and *Bhuvana-purāṇa* have also been written in other languages. Emerson, the famous American writer, is specially impressed by *Viṣṇupurāṇa* and has acknowledged his debt to India in his essay on Plato Stalwart expressed his gratitude towards the *Viṣṇu* and also quoted some verses from the *Harivaṃśapurāṇa*.

In modern Greece and Balkan countries several stories are having the same motif as in *Bhāgavatapurāṇa* where Kṛṣṇa has been depicted as

stealing the clothes of the bathing cowherd women. Similar influence can be seen in one form or the other in Tibet, Mongolia, North Siberia, America, Greenland, Burma, Indo China, China, Japan, Philippines, Sumatra, Borneo etc.

Some Purāṇas like *Bhāgavata*, *Brahmavaivarta*, *Skanda* (*Kāśīkhaṇḍa*), *Purāṇārthaprakāśa*, *Śiva*, *Vāyu* and *Viṣṇu* have also been translated into Persian in India.—B.M.S.

199. Chatterji, Suniti Kumar :—*Sanskrita Dig-Vijaya*.

OH, XXXI, Pt. 1, 1983, pp. 17-32.

See Under Sec. X.

200. Chaudhury, B.N. :—*Buddhist Culture in Tibet*.

OH, XXXI, Pt. 2, 1983, pp. 71-78.

Buddhism was introduced into Tibet in the 7th century A.D. during the reign of sron-btsan-sgam-po who was a very powerful king. In order to evade war against him, two kings of Nepal gave their daughters in marriage to him. Both the princesses were devout Buddhist and they brought with them some Buddhist texts and also images of Buddha Akṣobhya, Śākyamuni and Maitreya which were installed in a temple at Lhasa. Pre-Buddhist Tibetan religion known as Bon was fetishism, demon-worship and propitiation by means of incarnation. Buddhism introduced literacy in Tibet. Tibetan pioneer educationists got their education in the Buddhist vihar. It is said that the king sent seven young men headed by Thon-in-Sambhoṭa to India to study under Ācārya Deva-Vitsimha, Paṇḍita Lipikāra and others. He studied Buddhist and Brahmanical text and invented an alphabetic script of 34 letters and framed grammatical forms for Tibetan language. He translated several Buddhist texts. Sron-btsan-sgam-po established Buddhist Centres and temples in Tibet, and founded the Potala palace, the famous eleven-storey building of Dalai Lama. He was regarded incarnation of Avalokiteśvara, Lord of Mercy. After a successful reign of twenty years he died in 650 A.D. King Khri-sron-Ido btsan (740-786 A.D.) who was considered as an incarnation of Bodhisatva Mañjuśrī was a great devotee of Buddhism. He brought the great Buddhist scholars from India, send mission to China in search of Buddhist texts and founded the famous bsam-yas monastery at the advice of the Indian Paṇḍitas.

Śāntarakṣita of Nalanda visited Tibet in 743 A.D. and began his missionary and literary activity. Thereafter, started the progress of

all types of religious, social and literary activities in Tibet which has been discussed in this article.—D.D.K.

201. Chaudhuri, R. :—*Tāmrālipti—A Celebrated Port of Ancient Bengal.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 103-116.

See Under Sec. V.

202. Chauhan, D.V. :—*Rgvedic Paruṣṇi and the Prasun River in Kafiristan.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 87-96.

On the basis of a number of evidences, the author tries to prove that the river 'Paruṣṇi' mentioned in the *Rgveda* is the present river 'Prasun' that flows in Kafiristan.—A.C.D.

203. Mukherjee, B.N. :—*Yona Yavana : The Earliest Connotations of the Term.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 234-237.

See Under Sec. VI.

204. Naqvi, H.K. :—*Some Varieties of Indian Silken Stuffs in Persian Sources c. 1200—1700.*

IJHS, XVIII, No. 1, 1983, pp. 115-129.

See Under Sec. XI.

205. Phromsuthirak, Maneepin :—*Hindu Brahmā in Thai Literature.*

Pur., XXV, No. 1, 1983, pp. 12-30.

It is a brief discussion regarding similarities and dissimilarities about the physical description of Brahmā in Thai and Hindu literature. The Thai literature contains references of Swan riding God Brahmā ■ ■ described in Hindu Śāstras. Hindu Śāstra's talk of Brahmā with four hands whereas the Brahmā of Thai literature has got eight hands. Hindu Brahmā holds ■ sceptre, a spoon, ■ string of beads and the Vedas whereas the Thai Brahmā holds ■ sceptre, ■■ alm's bowl and the Vedas only.

There is a hint about the difference in the number of hands. Onwards from 12th century A.D. the Thai literature contains a reference of Brahmā with four hands. It seems that Brahmā with four faces was imagined to have eight hands. That is why Thai literature talks of eight hands. Thai literature speaks of Brahmā as Buddha's chief attendant. There are occasional references to Brahmā's position with Indra. In fact the Thai culture presents the similarity of Buddhist Brahmā with Hindu Brahmā. But this similarity is not available everywhere.

Thai literature talks of the four characteristics of Brahmā. They are the creator, the lord of knowledge, the master of destiny and born from a lotus rising from the navel of Viṣṇu. Brahmā has been described as creator in the 14th century A.D. in Thai literature. He has been described in multiple form. Such texts seem to be describing Hindu Brahmā whereas Buddhist books bear no mention of Brahmā with four faces. He has been described as formless and all light.—I.S.

206. Puri, B.N. :—*The Bhairava Worship in India and Indonesia*.

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 19-23.

The Bhairava cult (the worship of Śiva under the special form of Bhairava meaning fear) is of a comparatively late phase. This is associated with the terrific or *ugra* forms of Śiva, some of which do not seem to illustrate any particular Śiva mythology. The statues of Bhairava recovered from the different parts of India as well as Indonesia depict it in various moods of ferocity equipped with weapons of destruction, though somewhere with slight differences.

The two statues of Bhairava found in Sumatra and Java form a class by themselves. The one from Sumatra (Pedang Robjo) is supposed to be a Buddhist Bhairava or a portrait of the Sumatran king Ādityavarman or Kritanagara. There is an impression that this king was himself ordained as a Bhairava. The Bhairava statues from Java (Simhasari) is the best specimen of Bhairava as a Brahmanical deity without any trace of Buddhist influence. The literature and inscriptions of Java refer to the Bhairava cult forming part of Shaivism. There is a detailed description of this sect which was widely prevalent in Java during the last days of Hindu rule. This cult was developed in Bengal under the Palas from where it was carried to Tibet, Nepal and Archipelago, ending in Java where it synthesised with the devotion to Śiva—Bhairava.

On the basis of the available literature for the study of the Bhairava cult in India and Indonesia, it can be opined that it was a late Shaivite cult associated with Tantrism. As a Tantric creed, it was associated with Shaivism—Buddhism in its later phase. In Java, it was traced both in its pure form associated with Shaivism and in its amalgamated form eliminating distinction between Shaivism and Buddhism. In a later phase in India, Bhairava became a present personification of the field genius and was often confused with the Bhumiya form of the earth god. As a village deity, he came to be worshipped in Bengal, Bombay and throughout the agricultural districts of northern and central India. As an attendant on Śiva with black dog, Bhairava found a recognised place in Hindu temples.—C.S.

207. Roy, S.B. : *Chronological Framework of Indian Protohistory—The Lower Limit.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 254-274.

See Under Sec. VI.

208. Shah, Kshanika :—*A Note on Tibetan Studies.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 274-276.

Tibet derives its religion of Lamaism, and its Lamaist Church organisation as well as religious art and literature from Indian inspiration. The present paper traces the progress of Tibetan studies in relation to Indian culture. There are two grand divisions—Kanjur and Tanjur of Tibetan extensive canonical literature is based on Indian originals. Several editions of these Kanjur and Tanjur have come to light so far. Important works on logic, history of Buddhism, religious art, Tibetan mythology, art and archaeology, and biography of great Tibetan reformer and scholar have also been published. The fruitful travels of Rahul Sankrityayana have also been rewarded with discoveries of Sanskrit palm-leaf manuscripts in the Hidden monastic libraries of Tibet.—B.K.

209. Sharma, D.D. :—*Preservation of Old Indo-Aryan Dialects in the Mid-Himalayas.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 247-256.

See Under Sec. IX.

210. Singh, A.N. & Singh, R.S. :—*On the Identity of Indo-Greek Relation Reflected in the Plant-names and Uses Evincd in the Kauṭīliya Arthaśāstra with Particular Reference to 'Kirātatikta' of 'Katuvarga (Group of Spices)'.*

IJHS, XVIII, No. 2, 1983, pp. 172-175.

See Under Sec. XIII.

211. Sircar, D.C. :—*The Gangaridai of the Early Europeans.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 1-6

See Under Sec. VI.

212. Than Tun :—*The Buddha's Footprints in Burma.*

JAAS, No. 28, 1984, pp. 119-137.

The study is based on the more than two hundred foot-prints of Buddha discovered in Japan. The author denies Burma's claim that Buddha had visited it (Burma) in his life-time and left various foot-prints like those at 'Mann Set Taw Ya' on the eastern ridge of western range called 'Anauk Yoma'. According to him the idea of having so many marks visible on the palms of the feet of a great man (*mahāurī-salakkhanāni*) is pre-Buddhist and absurd because the Buddha's own theory of the attributes of *Mahāpurisa* is given in the *Mahāpurisa Sutta* (*Saṃyutta Nikāya*, V) and *Vassakāra Sutta* (*Aṅguttara Nikāya*, II).—M.R.G.

213. Upadhyaya, S.A. :—*Eschatology of the Ancient Iranians.*

BV, XLIII, Nos. 1-4, 1983, pp. 59-79.

See Under Sec. XIIB.

VIII—LAW, POLITY AND ADMINISTRATION

214. Baxi, J. Manohar :—*Organisation of Judicial System as Depicted in Yājñavalkya-Smṛti.*

RJ, I, No. 2, 1983, pp. 35-39.

It discusses the organisation of judicial system as depicted in *Yājñavalkya-Smṛti*. Today's *dharnā*—was practiced already in vague in Ancient India. *Yājñavalkya* recognised the use of force, stratagem and *dharnā* by the plaintiff as a normal means of redress, even when the law courts had been established. But this does not mean that the state was an idle institution. In order to maintain peace in society culprits and wrong doers were used to be punished. The king was regarded as the fountain-head of justice. According to the ancient political thinkers the administration of justice was a sacred and religious duty of the king. Though the king was the supreme head of judicial administration; in certain important matters he was an original court. Yet he was not allowed to administer justice all by himself. The king preside court only in theory, practically the Chief justice was the head of the judiciary. The appointment of judges was to be made on caste-basis. According to the *Manu* and *Yājñavalkya* ■ learned *Brāhmaṇa* should be permitted to hold the office of a judge. If a learned *Brāhmaṇa* was not available for the post of Chief justice, then a *Kṣatriya* or a *Vaiśya* knowing the *Dharmaśāstra* may be appointed but ■ *Śūdra* not be appointed as a Chief Justice. The author opines that a judge might have been promoted as ■ Chief Justice. Chief Justice alongwith *sabhayas*, constituted the court. In ancient India the system of Jury was present. The juror were impartial and fearless in giving correct legal opinion. It was their duty to restrain a willful king goina-astray and giving a wrong decision. In order to avoid the evil of bribery spies were used to be employed to test the honesty of the Judges by offering them bribes. But such cases were rare.—M.R.G.

215. Shukla, B.C. :—*Social Genesis of Prāyaścitta.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 236-239.

Expiation (*prāyaścitta*), judicial procedure and religious customs are three principle parts of the sacred law of India. *Prāyaścitta* was not far from religion and magic. Most of the ritulas and ceremonial-observances have been derived from magic and religion. The expiatory rites and rules in primitive societies are the results of the needs of

society widely prevalent in savages and half-savages. These rites are the controlling machinery for preventing undue crimes. Bearing the social-burden, these rules have the sanction of the feeling for fear from supernatural beings, so that all the persons obey and follow them. Some rules regarding the restrictions upon slayers may be accepted as progenitors of social expulsion.—M.R.G.

216. Sil, Narasingha Prasad :— *Kauṭilya's Arthaśāstra and Machiavellism: A Re-evaluation.*

QRHS, XXIII, No. 2, 1983-84, pp. 10-23.

The *Arthaśāstra* by Kauṭilya, the Indian brahmin minister of king Chandragupta Maurya, propounded a set of political principles which make him a fitting precursor of the writers of later political hand-books in the Eurasian world. This paper, recognised the magnitude of Machiavellism, will make two points: that in spite of a probable common ideological source that orientations of the two writers are radically different and it is both improper and inaccurate to characterize as Machiavellian the political ideas of someone who have flourished over eighteen centuries before Machiavelli's birth.

According to Kauṭilya, the state has a moral purpose: to bring about order. The ruler of the state must be guided by *dharma*. A truly Kauṭilyan ruler is a *rājarsi* who must also control and conquer the six basic passions (*kāma* etc.) pernicious to human nature. The ruler is qualified to perform his role as the guardian of the security and happiness of his people and as the protector of justice. His ideal king is an empire builder and that more than half of the *Arthaśāstra* deals systematically with the ways and means of world conquest. Machiavelli proposes two important behaviours for a prince who needs to attain honour, glory and fame. There are some apparent similarities in the writings of Kauṭilya and Machiavelli. Both Kauṭilya and Machiavelli have been maligned almost equally by the posterity, Machiavelli is a propher of force for whom sheer success and survival of the state is the summum bonum of political life. Kauṭilya is the prophet of *udyama* for the establishment of righteousness on earth.

Some scholars unnecessarily and unwarrantedly consider Kauṭilya more influential than Machiavelli. Machiavelli's realism need not necessarily contradict Kauṭilya's idealism. Machiavelli is right in insisting that a government cannot ignore the sheer fact of power. Kauṭilya is right in maintaining that *danda* must always be tempered with *dharma*.—J.P.G.

217. Singh, Jai Prakash :—*Theft in Ancient and Medieval Assam.*

VII, XXI, Pts. 1-2, 1983, pp. 233-239.

The author proposes to discuss that theft was not all that unknown in Assam in the earlier periods of its history. After analysing some cases he enables us to reach the general rules as such only the person who had either a definite knowledge of the crime or an eye-witness could made a complaint. Offenders were arrested and confind in *hātisāra* (elephant stable). After arresting the offenders, if required, an enquiry was made by the king through an officer. The knowledge of a crime committed was regarded equally grave offence. After making proper enquiries the king gave his judgement and necessary orders. No distinction was made between an ordinary and a high-born offenders. Highly placed offenders were given a more severe punishment as compared to an ordinary subject. After making proper enquiries the king gave his judgement and orders. Stray animals were possibly regarded as state property.—M.R.G.

218. Singh, S.V. :—*Ācārya Kauṭilyakṛta Rājasiddhāntāparanāmakārthaśāstrasya, 'Nīti-nirṇīti'-nāmnā Vyākhyāyā Vaiśiṣṭyam (Speciality of Nītinirṇīti the Commentary of Kauṭilya's Rājasiddhāntāparanāmakārthaśāstra). (Sanskrit).*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 197-207.

Mahāmahopādhyāya Gaṇapati Śāstri has written a scholarly commentary entitled *Śrīmūlākhyā*, which is very fortunately found complete, helps to a great extent in understanding the famous work of Kauṭilya-*Rāja-siddhānta*, popularly known as *Arthaśāstra*. Yogghama, an Āchārya of *Arthaśāstra*, has also written another scholarly commentary entitled *Nīti-nirṇīti*, which is unfortunately incomplete, is a unique one. This work that belongs to 12th-13th century A.D., is much more useful for understanding the inherent meaning of the sūtras of *Arthaśāstra*.—A.C.D.

219. Upadhyaya, Vibha :—*Prācīna Bhāratīya Mandiron ki Prabandha Vyavasthā (Administration of Ancient Indian Temples). (Hindi).*

PPB, XI, Nos. 1-2, 1983, pp. 173-178.

Temples have invariably been an integral part of our religious life and a centre of our social and cultural activities, construction, renovation, and manoeuverability of their administration has remained a controversial problem. The author has striven to suggest some viable steps to solve this riddle.

Some important temples in Northern India e.g. Badrinātha etc. are run by the government while the temples in the South are under different trusts. Andhra Pradesh Government had passed an ordinance in 1966 for the administration of Venkṭeśvara temple and the educational institutions attached to it. A committee of 21 members had been formed to control this temple. The U.P. Government also had passed an ordinance to have under its control the assets and liabilities of Hindu temples.

The history of administration of different temples and religious institutions of the Hindus has been traced out and some suggestions of organisation and administration have been furnished by the learned author.—D.D.K.

220. Varma, R.S. :—*A Calamity-Familiar in Indian Warfare (from the Earliest Times to 1556).*

KURJ, XVI-XVII, 1982-83, pp. 9-15.

See Under Sec. VI.

221. Y. Krishan :—*The Doctrine of Prāyaścitta in Hindu Law and the Jaina Doctrine of Karma.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 109-117.

The doctrine of *prāyaścitta* is the doctrine of atonement or expiation of sins. The performance of *prāyaścitta* is a means to escape or modify the operation of the law of Karma. In the Vedic literature the word *prāyaścitta* meant expiation for ritualistic error or accident which is an inauspicious portent for the successful performance and fulfilment of Vedic sacrifices. The Vedic *prāyaścitta* consisted of various sacrifices, baths and recitation of the Vedic mantras. In the Post-Vedic literature it meant for neutralising or diluting the consequences of sins (minor or major). In the Smṛtis and Dharmaśāstras, the term *prāyaścitta* acquires a much wider connotation. The Smṛtis prescribe penances for killing or causing injury, for drinking liquors, for falsehood and similar other sins or crimes. Yājñavalkya maintains that *prāyaścitta* cannot destroy sins committed intentionally. Manu is considered as the most authoritative law giver, but there is a large number of other forerunners in *prāyaścitta*. The Buddha had condemned *tapas*, self-mortification as unworthy and unprofitable.

The doctrine of *prāyaścitta* developed under the influence of Jainism. The jainas believe in the doctrine of Karman in which

Karma is extremely subtle particles of matter which are accumulated through actions, good and bad. The article presents a detailed description of different types of *prāyaścittas* according to Hindu and Jaina texts.—D.D.K.

IX-LINGUISTICS AND GRAMMAR

222. Bhate, S. :—*The Vyākaraṇa in the Nirukta*.

JOIB, XXXII, Nos. 3-4, 1983, pp. 203-206.

The *Nirukta* is teeming with references to grammatical technical terms and grammatical operations. There are various technical terms and diverse grammatical operations which had reached a higher state of development. There were certain grammatical terms and concepts which were not found in the extant grammatical tradition.

The terms like *upabandha*, *nāmakaṛaṇa* etc. are absent in the grammatical tradition, the concepts denoted by them are found to exist in Sanskrit grammar. Such terms raise, therefore, no problem. Yāska uses two terms to denote morphological change : *Vikāra* and *Vyāpti*. *Vikāra* is used by the grammarians and authors of the *Prātisākhya*s to mean *sandhi* in general. *Vyāpti* in the *Nirukta* is used in connection with the change of *h* and *d* into *gh* and *dh* respectively. Similarly the change of *Visarjanīya* into a sibilant has been discussed in the *Nirukta*.

A large number of terms and words have been discussed in the paper with a view to understanding whether we could look at the *Nirukta* as a faithful record of the various aspects of Sanskrit grammar of the earlier period. Etymological meaning of various words have been discussed.—D.D.K.

223. Bhatt, V.M. :—*The Grammatical Functions of The Upapadas*.

VII, XXI, Pts. 1-2, 1983, pp. 186-190.

The author has discussed the functions and behaviour of *nipātas*, commonly known as *upapadas*, which are described traditionally as the ones leading to the case-inflections. Pāṇini, in this context, has only confined himself to the giving of the rules of syntax, but he is silent on their grammatical functions.

The *upapada saha* indicates only the fact of accomplishment. *Saha*, as well as *vinā* add to the basic statement regarding the doer of action. The *upapadas* formed by the use of *sati-saptamī* (p. 2-3-37) semantically add to basic statement about action itself and the *upapadas* like *namaḥ*, *svasti*, *svāhā*, *alam* and *vaṣaṭ* take upon themselves the functions of a verb.—R.S.

224. Bhattacharya, Manudeva :—*Niyatopasthitikatvaviṣaye Kiñcit*
(*Study of Term Niyatopasthitikah*).
(*Sanskrit*).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 269-276.

The sūtra *arthavadadhātu* of Pāṇini has been discussed in this article. In pronouncing a *prātipadika*-crude form of a noun—the meaning that invariably comes to mind is *prātipadikārtha*. The uttering of *prātipadika* is *vyāpya*, permeable and the *bodhaviśeṣa* is *vyāpaka*, invariably concomitant, pervading. The term *niyatopasthitikah* has been discussed in this article.—D.D.K.

225. Bhattacharya, Ram Shankar :—*A Comparative Study of a Passage On Vāgdoṣas Occuring in the Mahābhārata and the Skandapurāṇa*.

Pur., XXV, No. 1, 1983, pp. 129-146.

The author has studied comparatively the passage on *Vāgdoṣas* which occurs in more or less identical words in the *Śāntiparvan* of *Mahābhārata* and in the *Kumārikākhaṇḍa* of the *Skandapurāṇa*. Although it is considered that the readings in the *Mahābhārata* are better than the readings in the *Purāṇas*, yet in this case the Epic reading seems to be inferior to the readings in the *Skandapurāṇa*.

He concludes the paper with an examination of the eighteen defects shown by the translators. He says that all of these defects are not related to *Vākya*. Some of them are the faults of pronunciation and the others are the faults in the manner of reading. Such lists of faults are found in the works on *Śikṣā*, *Vyākaraṇa* and *Prātiśākhya*, but the list mentioned in the article is not available in any well-known work on *Śikṣā* etc. The author thinks that the translator has not succeeded in noticing the fact that there is no relevance of speaking of faults concerning pronunciation or reading.—B.M.S.

226. Christol, Alain :—*Les Edits Grecs D' Aśoka : Étude Linguistique*
(*The Greek Edicts of Aśoka : A Linguistic Study*). (*French*).

JA, CCLXXI, Nos. 1-2, 1983, pp. 25-42.

This paper deals with the Greek translation of Aśoka's RE XII (K and L) : it studies first some difficult words in the Indian text : meaning of *tatra tatra*, *tehi* (by them or to them), *sār/la* (usually

understood ■ Skt. *sāra* "essence" but as "mutual knowledge" by K.R. Norman). Secondly it tries to improve the translation of the Greek text : *iva* does not mean "in order that" but as in NT, has a jussive meaning "(tell) : let them become" *iva* does not represent 'persist' (as previously translated). It is closer to the Indian compound *sāla-vaḍhi* "increase of s". Some other words are studied.

The last part compares the two languages and tries to state what help can afford the Greek translation to a better understanding of the Indian text.—Author.

227. Devasthali, G.V. :—*Pāṇini and Vedic—A Critique*.

ABORI, LXIV, Pts. 1-4, 1983, pp. 137-148.

Paul Kiparsky concludes his *Pāṇini and the Aṣṭādhyāyī* with the remark : 'We must conclude that this first of our three stages of investigation into Sanskrit usage has firmly supported our hypothesis about the meaning difference between *vā* and *vibhāṣā*', but this hypothesis is still ■ hypothesis only and needs further investigations. In Chapter-III of his work PK has cited seven *vibhāṣā* rules and further adds that two of these are inconclusive. They are 6.1.52 *Khides' Chandasi* and 6.2.164 *Vibhāṣā Chandasi*. This means that PK. himself admits that they are incapable of supporting his hypothesis. This article furnishes different examples where PK. has mistaken to give any healthy suggestion and finally these are his remarks. The very basic concept of PK's hypothesis is just foreign to the land of Veda. And to father it ■ an ancient author like Pāṇini would constitute, to say the least, a sheer misconstruction. It is, thus clear that PK has not at all succeeded in establishing his hypothesis about *vā* and *vibhāṣā* and fathering it on Pāṇini.—D.D.K.

228. Devasthali, G.V. :—*On the Pronunciation of Repha in the Mādhyandina Saṁhitā*.

JASB, LII-LIII, 1977-78, pp. 122-128.

The oral tradition of the pronunciation of the *repha* in the *Mādhyandina Saṁhitā* is supplemented by the theoretical aspect ■ represented by the Prātiśākhya and Śikṣā literature. The earliest work in this respect is *Vājasaneyī Prātiśākhya* composed by Kātyāyana which lays down that *repha* (=r associated with ■ following consonant) and also l (when so associated) followed by sibilant combined with a vowel (without ■ consonant), give rise to the peculiar phenomenon known ■ *svarabhakti* resembling r and l respectively between themselves and the following sibilant. But what

is exactly meant by the sound resembling *r* and *l* is not clearly explained here and neither in another authoritative work on the topic, i.e. the *Yājñavalkya Śikṣā*. Fortunately, however, the *Navāṅka-sūtra* of Keśava Daivajña as the *Laghu-Mādhyaṇdina-Śikṣā* and the *Amareśi Śikṣā* have specially laid down the rules regarding the pronunciation of the *repha*. There appears to be a conflict between the *Vājasaneyi Prātiśākhya* and *Yājñavalkya Śikṣā*, and various other works on one hand, laying down the pronunciation of *r* as *re* before the *uṣamans* only, and the *Prātiśākhya sūtra* on the other, which while accepting what these authorities have laid down, declares that such pronunciation of *r* takes place before the vowel *r* also. The conclusion by the Vaidika Paṇḍitas is made on the basis of oral tradition in such case.—P.G.

229. Khare, G.H. :—*Why are, There Two h-s in the Māheśvara-Sūtras ?*

ABORI, LXIV, Pts. 1-4, 1983, pp. 25 -257.

In the Māheśvara Sūtras, *h* is enumerated twice, once in the fifth sutra and again in the last sutra *hal*. The reason of enumerating this *varṇa* twice has been discussed by the author. According to him second *varṇa* is an aspirate consonant. This conclusion has been drawn on the interchangeability of *i, u, ṛ, lṛ* into *y, v, r, l* or vice-versa.

The author has tabulated *h* with the basic vowels and semi-vowels as such :—*a, i, u, ṛ, lṛ, h, y, v, r, l* when *y, v, r, l*—are changed into *i, u, ṛ*, and *lṛ* are called *samprasāraṇa*. In the same way, there is a mutual interchange between *a* and former *h*. According to U.P. Limayee, the last *h* of *kuha* is changed into *a* and this word has become *kva* after *yaṇ sandhi*.—U.R.G.

230. Krishnamoorthy, K. :—*Bharṭṛhari's Idea of Grammar*.

JOIB, XXXIII, Nos. 1-2, 1983, pp. 11-16.

Bharṭṛhari's *Vākyapadīya* is based upon the hoary grammatical tradition in Vedic schools most of which has been lost today beyond recovery such as Audumbarāyaṇa and Vārtākṣa and the three great Sanskrit grammarians Pāṇini, Kātyāyana and Patañjali. He was a student of Vasurāta a senior contemporary of the Buddhist philosopher Vasubandhu, and was familiar with a relativist and rationalistic approach to reality. His findings were accepted by eminent Advaita thinkers like Gauḍapāda and Śaṅkara and the Tantric thinkers of Kashmir Śaivism like Somānanda and Utpalā. His *Vākyapadīya* is more a philosophical disquisition on the fundamental of language in general and the scriptural language of Sanskrit in particular. He has blazed a

trail of *sphoṭavāda* which is a unique contribution to Sanskrit grammar and Hindu philosophy. His philosophy has been discussed in detail in this monograph. — D.D.K.

231. Mahavir :— '*Anabhihite*' in *Pāṇini : A Key-note to Syntax*.

JOIB, XXXIII, Nos. 1-2, 1983, pp. 26-45.

The Pāṇinian aphorism *samarthaḥ padavidhiḥ* is a metarule (*paribhāṣā*) concerning the whole *Aṣṭādhyāyī* and applicable to each and every word (*pada*) formation. This *sāmarthya* is expounded by Pāṇini in two ways. 1. *Kāraka* relation and 2. Non-*Kāraka* relations. *Kāraka* relation obtains between a verbal and a nominal where as non-*Kāraka*-relation obtains between nominals only. *Kāraḥ* are stated in direct and immediate relation of a nominal to a *Kriyā*. Three sūtras are the main statements regarding *la*-ending *Kāraḥ* viz. 1. *Kartari kṛt* 2. *Laḥ Karmanī ca bhāvecaka makebhyah* and 3. *Tayoreva-Kṛtyaktakhalarthāḥ*. In these statements all the verbals and primary endings are stated either expressing *Kartā* (agent) *Karma* (object) or *bhāva*. According to these sūtras, all the verbals and *Kṛtya* endings express *abhihita* directly, either the *Kartṛ Kāraka* or the *Karma-Kāraka*. The verbals and *Kṛtya* ending formations i.e. *la*, *Kṛtya*, *Kta*, and *Khal-arthah* ending formations, express or state *abhihita*. The description of nominal case endings is made in negative term *anabhihita* with reference to such forms already expressing a particular *Kāraka*. The author has elucidated the *anabhihita* with examples in this paper. — D.D.K.

232. Mahdihassan, S. :— *The Significance of the Word Son in Some Terms Found in Rgveda and in Chinese*.

VIJ, XXI, Pts. 1-2, 1983, pp. 35-38.

See Under Sec. XV.

233. Moghe, S.G. :— *Grammatical Interpretation of RV.II.41.11*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 13-17.

Pāṇini's *Aṣṭādhyāyī* helps us in the correct interpretation of the *Rgveda*. Sāyaṇa's *bhāṣya* on *Rgveda* relies on Pāṇini, as is clear from interpretation of *Rgveda Mantra* II.41.11. The accent in *mṛṣayāti* is due to the *nipāta* in the sense of *it* and not due to anti-thesis as is understood by H.D. Velankar. With the exception of G.V. Devasthali all the Vedic scholars have accepted the supreme importance of Pāṇini for interpreting the *Rgvedic* passages.

The passage under discussion reads as : *Indraśca Mṛṣayāti* etc. H.D. Velankar translates this passage as follows :—‘As soon ■ Indra may be gracious to us, no evil may reach ■ from behind. May auspiciousness be before us. Velankar in his notes on the word *ca* in the above passage points out that it conveys simultaneity of the two ideas as in the later Samuccaya Alamkāra. He further adds that the accent of *Mṛṣayāti* is due to antithesis.

Haradatta (between 1150-1300 A.D.) notes that the word *ca* in the *Āpastamba Dharmasūtra* is ■ *nipāta* and is to be understood in the sense of *it*. According to Svaraprakriyā portion of the *Siddhānta Kaumudī* it becomes clear that if the verb is connected with any of these *nipātas*, then *l* does not become *anudatta*. It becomes *udatta*.

The interpretation suggested by Haradatta and favoured by Sāyaṇa and Nāgeśa is certainly different from the Alamkārika interpretation suggested by Velankar.—D.D.K.

234. Norman, K.R. :—*Middle Indo-Aryan Studies XVI*.

JOIB, XXXII, Nos. 3-4, 1983, pp. 275-279.

K.R. Norman had sometime ago published two papers dealing with the palatalization and labialization of vowels in Middle Indo-Aryan. Since then he has come across examples of other sets of phonetic circumstances in which these functions occur. In addition to those listed earlier, e.g. palatalization before *cc*h and *ñj* and labialization before *mm* derived from ■ consonant + *m*, as well as further examples of the sets which he gave before. The examples have been selected from different languages e.g. Prakrit, Ardha Magadhi, Buddhist Hybrid Sanskrit, Niya Prakrit, Apabhraṃśa, Aśoka inscriptions, etc. These examples have been compared with classical Sanskrit words. The monograph is very useful for those interested in linguistic studies and comparative study of different language.—D.D.K.

235. Sharma, Arvind :—*A Note on Akurvata in Bhagavadgītā I.1*.

OH, XXXI, Pt. 2, 1983, pp. 65-70.

Bhagavadgītā I.1. has been translated by Franklin Edgerton as follows : In the field of Right, the Kuru-field, Assembled ready to fight, My men and the sons of Pāṇḍu as well, what did they do, Saṃjaya ? The purpose of this paper is to focus on the semantic value of the grammatical form *akurvata*. Along with the preceding interrogative particle it has been generally translated as “what did,” “what did they do ?”

The form *a'urvata* does not appeal to W.D. Whitney who points out, that "the imperfect has remained unchanged in value through the whole history of the language : it is the tense of narration; it expresses simple past time, without any further implication."

V.S. Apte has resolved the problem by giving full description of past tense formations of verbs and points out as under : "The imperfect besides its general use, is sometimes used to ask a question referring to a recent time, as, *agacchat kim sa grāmam*, (has he gone to the village ? (but when remote time is implied the perfect alone should be used.....". Now the sense of *akurvata*, in the light of the particle *kim* can finally be grasped on the analogy of the question cited above. Dhrtarāṣṭra has asked a question referring to a recent time-hence the use of the imperfect seems to be justified —D.D.K.

236. Sharma, D.D. : —*Preservation of Old Indo-Aryan Dialects in the Mid-Himalayas.*

JGJKSV, XXXVIII - XXXIX, 1982-83, pp. 247-256.

Here in this paper, an attempt has been made to throw some light on a dialect, directly descending from the OIA languages, recently discovered by the author of these lines in the predominantly Tibeto-Himalayan speaking area of the Lahaul and Spiti sub-division of Himachal Pradesh. The discovery of this OIA dialect in this snow-bound mid-Himalayan region is something astounding for the orientalisists of the world, particularly for those who have been holding the view that Sanskrit was never a spoken language in this country.— Author.

237. Sharma, K Madhava Krishan : —*Akṣarasamāmnāyasya Lekhakḥ* (The Writer of *Akṣarasamāmnāya*). (Sanskrit).

SPRJ, VI, Pt. 1, 1983, pp. 29-32.

The great grammarian Pāṇini is the sole creative authority of the *Akṣara-samāmnāya*. Nobody has ever challenged his prerogative authority. Eminent scholars like Bhaṭṭarhari, Kātyāyana and Patañjali have also accepted the common faith that Lord Śiva had given *Akṣara-samāmnāya* to Pāṇini. But Upamanyu's commentary on *Kāśikā* of Nandikeśvara reveals that Pāṇini is indebted to Kāśmīra-Śaivadarśanas and Kallāṭa in his commentary of *Kāśikā* reveals that Lord Śiva had revealed his aphorisms (sūtras) to Vasugupta. This has created an ambiguity about the traditional faith.

A critical appraisal and cognitive operations have been presented in this article.—D.D.K

238. Sharma, Krishna Kant : - *Vyākaraṇaśāstre Āgamaprāmāṇyam* (Āgama as Pramāṇa in Grammar). (Sanskrit).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 287-294.

An enormous corpus of literature is associated with Hinduism. Some of the important texts of Hinduism are : Nigama or Āgama i.e. the Vedas, the Upaniṣadas, the Purāṇas, the Dharma Sūtras, Smṛtis, Gitā etc. Āgama is the eternal live flow of knowledge passed on to us through teacher pupil relation. It causes one to have worldly as well as subtle knowledge, which is beyond the cognizance of senses. The grammarians take Āgama as the highest authority than other *pramāṇas*. All the Darśanaśāstras search for *pramāṇa* i.e. the truth which is to be searched out and the mean to find out the truth is called *mānam* i.e. the metre. Udyotakara and other eminent philosophers have given similar definitions of *pramāṇas*. Āgama as *pramāṇa* and its importance has been discussed in this paper.—D.D.K.

239. Shukl, Tribhuvan Nath —*Śabdārtha-Sambandha-Svarūpa* (The Nature of the Relation between Word and Meaning). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 181-188.

The learned author of this paper has discussed the nature of the relation between word and meaning according to Indian grammarians, namely Yāska, Vyāḍi, Kātyāyana, Patañjali, Bhartṛhari, Kaiyaṭa and Nāgeśa. There seems to be a controversy regarding the exact connotation of the word or its meaning, as Kautsa had remarked *nirarthakāḥ mantras* i.e. the Vedic mantras are meaningless or redundant. Yāska, the famous author of *Nirukta* has contradicted these remarks and has proved that the words have definite meaning. If the Vedic mantras were meaningless, then who would accept the authenticity of the Brāhmaṇas which interpret and manifest the meanings of the mantras. An elaborate debate has been given in this article.—D.D.K.

240. Shukla, J.M. :—*Bhāva and Abhāva According to the Grammarians*.

JASB, LII LIII, 1977-78 (1981), pp. 260-267.

From the very early times the distinction between *bhāva* (the doctrine of existence) and *abhāva* (non-existence) has been discussed

by the grammarians and their friends the etymologists and metaphysical idealists like Bhartṛhari. In Yāska's *Nirukta* we meet with grammatical explanation regarding *bhāva* which although essentially one and indivisible reveals itself in six different aspects, viz., production existence, transformation, growth decay and destruction. Early Pāṇinian, grammarians like Pāṇini, Kātyāyana and Patañjali use the word *bhāva* in different senses. However the word *abhāva* has been used by Pāṇini in its non-technical meanings like non-existence, non-entity or negation without any philosophical connotation. Perhaps for the first time Bhartṛhari has treated non-existence or negation with all its metaphysical implications to bring it in general agreement with his theory of nominalist idealism. Bhartṛhari, while discussing the theory of knowledge and the nature of relation between a word and its meaning in a detailed manner the nature of *bhāva* and *abhāva*. As a counterpart to the present existence, there is the past-future existence, the mental existence or the super imposed existence. The present author adds to the latter the expressional existence (*abhidheyasattā* or the *vyākaraṇasattā*). Six modifications of being can be reduced to existence and non-existence. The difference that is understood as positive and negative entities is false in the view of the Upaniṣadic thinkers.—P.G.

241. Vandyopadhyā, Durgavati :—*Prātipadikasamjñāyāmarthavattvavicārah* (Analysis on the Arthavatva of *Prātipadika Samjñā*). (Sanskrit).

OH, XXXI, Pt. 1, 1983, pp. 57-64.

After a concise preamble the learned author quotes two aphorisms of Pāṇini's famous grammar *Aṣṭādhyāyī*. Part first known as *Sundhi-prakaraṇa*. These two sūtras define *prātipadikam* as :—(1) *Arthavadadhāturapratyayaḥ Prātipadikam* and (2) *Kṛitaddhita Samāsāsca*.

Evidently there is an aphorism of the word *arthavat* in the second sūtra, hence the real semasiology of the sūtra is that a stem which is without any *dhātu*, *pratyaya* etc, can be the *prātipadika*. The second sūtra presents a different definition of *prātipadika* as the words ending with *kṛt* and *taddhita* have the real meaning of a word and that is *prātipadika*. Different interpretations of grammarians have been discussed in this article on *prātipadikam* etc.—D.D.K.

242. Vedalkar, Bhim Singh :—*A Critique on Pāṇini's Sūtra : Na Dhātulopa Ārdhadhātuke* (1.1.4).

ABORI, LXIV, Pts. 1-4, 1983, pp. 241-248.

Traditional works on Sanskrit grammar have six kinds of sūtras, viz., *samjñā*, *paribhāṣā*, *vidhi*, *atideśa* and *adhikāra-sūtra*. The present

work deals with *paribhāṣā*. It is an authoritative statement helping the correct interpretation of the rules relating to *guṇa* and *vṛddhi*. It prohibits the applicability of the *guṇa* and *vṛddhi* substitutes for the vowels called *ik*, i.e., *i*, *u*, *r*, *l*, where they are followed by an *ārdhadhātuka* suffix, causing the elision of a part of the root. If the present rule prohibits the presence of the word *ik* prescribed by the preceding *ik-paribhāṣā*, then the consonants *d* and *j* will get *guṇa* substitute in the following instances *bebhidah* and *marīmṛjah* etc. respectively. And in the cases of the examples like *loluvah* and *popuvah* etc. *guṇa* substitute will not be applicable. Hence it does not apply to the preceding *ik-paribhāṣā*. All this has been discussed on the basis of different eminent grammarians, Patañjali etc.—D. D. K.

X-LITERATURE AND RHETORICS

243. Agrawal, M.M. :—*The Definition of Poetry (Kāvya-lakṣaṇa)*.

ABORI, LXIV, Pts. 1-4, 1983, pp. 221-225.

This article contains some valuable thoughts of a modern scholar Śivaprasāda Bhattacharya. He has posed some very useful discussions on the definition of poetry by different scholars. In his *Alaṅkāra Kaustubha*, Kavikarṇapūra defines poetry as the creation of the poet's speech. Having mentioned the word *vāk* in the definition, the author clears it that only poet's speech is not poetry. The word *nirmīti* serves to exclude poet's other arts like drawing and painting and the rest. Hence, the word *kavi* as an adjective should be included in the terms *vāṇnirmīti*. *Nirmīti* means creation which is a composition suggesting extraordinary aesthetic beauty. In that case, there is no need to mention the characteristics given by Mammaṭa in his *Kāvya-prakāśa* poetry consists of word and sense, which are flawless, possessed of excellences, and are rarely, without figures of speech. He points out that Mammaṭa's definition is open to the fault of *ativyāpti* i.e., "too wide". The author criticizes the definition of poetry given by Viśvanātha i.e., poetry is sentence, the soul whereof is *rasa*. Kavikarṇapūra remarks that this definition is open to the fault of *ativyāpti*. The author does not approve Vāmana's definition of poetry i.e., the style is the soul of poetry. Vāmana stands perhaps alone in regarding the style as poetry. Paṇḍitarāja Jagannātha's definition has also been declared a faulty definition by the author. Śivaprasāda Bhattacharya has discussed the author's definition and remarked that the definition of poetry given by Kavikarṇapūra is not charming.—D.D.K.

244. Bhattacharya, Biswanath :—*An Overlooked Reference to Subhūticandra, Bhānuji-Dikṣita and Rayamukta in the Tibetan Translation of the Amarakośa*.

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 63-64.

The *sūtra vṛtti* section of the Bstan—Hgyur contains a Tibetan translation of Mahāpaṇḍita Amarasīṃh's work known as *Amarakośa*. The colophon to this translation overlooks reference to Subhūticandra's commentary entitled *Kāma-dhenu*, Bhanuji Dikṣita's commentary *Vyākhyā-sudhā* and Rayamukta's *Padacandrikā*. It is intersecting to

note that *Kāmadhenu* had been translated in Tibetan and the translator of *Amarakośa* consulted the later two commentaries.—Author.

245. Chatterjee, A.K. :—*Date of Bhāsa*.

JAIH, XIV, Pts. 1-2, 1983-84, pp. 71-79.

Bhāsa, the prolific playwright, is undoubtedly one of the most enigmatic figures in the Sanskrit literature. The author tries to establish his date on the basis of the internal evidences of the dramas of Bhāsa and he strongly feels that Bhāsa was the earliest among the classical dramatists of India. According to him, Bhāsa certainly wrote at a time when both Jainism and Buddhism were firmly established in Madhyadeśa, including his place Ujjayini. The dramas of Bhāsa convincingly indicate that he certainly flourished before the Christian period, and he could not have lived before 400 B.C. The author suggests the date of Bhāsa around 350 B.C.—B.K.

246. Chatterji, Suniti Kumar :—*Saṁskṛta Dig-Vijaya*.

OH, XXXI, Pt. 1, 1983, pp. 17-32.

The great Eurasian plain to the south of the Ural Mountains is considered to be the original Indo-European homeland. Here lived people, probably 5000 years ago from now, who had built up a nomadic culture and a great expression of their culture was the Primitive Indo-European speech. They were much behind the civilised peoples of the South, like the Sumerians and Akkadians of Mesopotamia, the Egyptians, and the Aegean and Asianic peoples of the Eastern Mediterranean. The only great contribution they made to material civilisation was that they were probably the first to tame the horse; and they learned the use of metals and implements from the Sumerians. Bands of these Indo-Europeans pushed South into Asia Minor and Mesopotamia. Before their first dispersal began, it is likely that dialectical divergencies which were at the root of the ultimate break-up of the original language into a number of distinct ancient Indo-European speeches. The earliest group of Indo-Europeans to leave this original parent stock were the Kauasian or Hittite people of Asia Minor who formed a ruling aristocracy over the local peoples and built up a great empire by the middle of the IInd millennium B.C. This Hittite branch of the early Indo-European people left the mother people in the prehistoric time, when Indo-European had not taken its definite shape and consequently it should be better named Indo-Hittite, as it possessed certain special characteristics then, which we still find in Hittite but which were later modified in Primitive Indo-European.

By 2200 B.C., the Aryan or Indo-Iranian branch of Indo-Europeans arrived in Northern Mesopotamia, who moved further to North Panjab and gradually it bewitched the Indians and how it became a popular language has been fully discussed in detail in this article —D.D.K.

247. Chatterji, Suniti Kumar :—*Saṃskṛta Dig Vijaya*.

OH, XXXI, Pt. 2, 1983, pp. 33-40.

In continuation of his article in Pt. I. of OH, Vol. XXXI, p. 32, Aryan Influence of the Sino-Tibetan language, the author says that Newari (language of Nepal) Burmese, Siamese and Meithei were influenced by Sanskrit. Manipuri was a little more cultivated than the neighbouring Tibeto-Burman dialects of Assam and Burma, and it had its special alphabet of ultimate Aryan origin; but during the 18th Century the Manipuri king and his noblemen embraced Vaiṣṇavism hence Sanskrit came to have its distinct place in Manipuri society.

The Aryan language in Ceylon : Sanskrit Influence on Sinhalese as an Aryan speech : Prince Vijaya of Gujrat arrived in Ceylon with 700 companions and married the Yakkhi princess. The Aryans speakers were thus established in Ceylon. The Semi-barbarian Yakkhas retired into the woods and hills, and they now survive in the Veddahas, the aboriginal people of Ceylon. From the 3rd century B.C. we find close cultural connections between Bengal and Ceylon. Aśoka sent his son Mahendra and his daughter Saṅghamitrā to Ceylon as missionaries of Buddhism, and it was through them that the original Buddhist canon was established in Ceylon. And at the present day Sinhalese has fallen in line with its sister Aryan speeches of India by going to Sanskrit for its words of higher culture, and page of modern Sinhalese can be easily following as to its subject-matter from the large number of Sanskrit words in it.

Similarly Sanskrit was spreading into Central Asia, i.e. Khotan, Kashmir, Afghanistan, Yarkand, Kāshgar etc. The non-Indian peoples of Central Asia also came under the sway of Sanskrit language and Indian religion and Russian Turkestan, Chinese Turkestan also appreciated Sanskrit language. All this development has been dealt with in this paper elaborately.—D.D.K.

248. Dixit, Harinarayan :—*Kālidāsa ke Kāvyon men Rāṣṭriya Bhāvanā (National Sentiments in the Poetry of Kālidāsa). (Hindi)*.

MUSRJ, VIII, Pts. 1-2, 1983, pp. 43-46.

See under Sec. XI.

249. Gauri Shankar :—*Kapphiṇābhyudaya and its Text.*

VII, XXI, Pts. 1-2, 1983, pp. 179-185.

The present author had brought out the first edition of Buddhist epic *Kapphiṇābhyudaya* (k) of Śivasvāmin, a resident of Kashmir (9th Cent. A.D.). Here he describes the general introduction of this edition and of the poem. He suggests that a revised edition with a Sanskrit Comm. and/or English or Hindi translation have become quite evident for the benefit of the students and scholars interested in Sanskrit literature and Buddhist thoughts. In between he suggests that the Sanskrit *Chāyā* of XIX canto given by him in the footnotes of his edition should be discarded. It must be prepared afresh by a learned scholar. It is to be pointed out here that this canto of *K.* is unique because it can be read in Sanskrit and Prakrit both —R.S.

250. Gupta, D.K. :—*Concept of Bhāvika in Sanskrit Poetics.*

JOIB, XXXII, Nos. 1-2, 1982, pp. 54-60.

Daṇḍin refers to *bhāvika* as a poetic figure and at the same time describes it as an excellence (*guṇa*) pervading the whole composition. Thus it commanded in him a scope wider than what a particular poetic figure or even an excellence could command. It was conceived as all pervading characteristic of a poem in its entirety, controlling its theme as well as expression, and as such it represented that aspect of poetry which is the expression of the poet's mind as an aesthetic fact. Bhāmaha, and finally Udbhaṭa, delimited the scope of this concept and led the way to reducing it to the position of a mere rhetorical figure. The later theorists mostly followed them, ignoring Daṇḍin's conception of it that was far more scientific and enlightened.

The paper attempts to identify the ingredients of the earlier concept of *bhāvika* and the process of its decline in the subsequent writers with a general reference to the factors responsible for the unfortunate process.—Author.

251. Gupta, D.K. :—*Ācārya Daṇḍī ke Kāvya-darśa men Dhvaṇt-siddhānta ke Asphuṭa Saṅketa (Theory of Sound in the Kāvya-darśa of Ācārya Daṇḍī). (Hindi).*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 65-71.

The invention of the theory of sound is an important event in the history of Indian poetry. This may be dated about 825 B.C. to 800 B.C. In the history of Sanskrit poetry the theory of sound may

be traced in the works of Ācārya Daṇḍī in the mode of representation of some alaṅkāras and in the clear mention of the concept known as gaṇa vṛtti. —Author.

252. Hardikar, Avadhoot :—*Prekṣaka : A Spectator*.

ABORI, LXIV, Pts. 1-4, 1983, pp. 191-196

The word *prekṣaka* has got the grammatical derivation as *pra + vīkṣ + aka*, hence it has got a derivational meaning of a person who looks at or is viewing or intending to view or judge a performance. A *prekṣaka* is, thus, not merely an onlooker but a person who is competent to form an opinion about and appreciate literature. Obviously this must belong to *dr̥śya-kārya* variety. While defining the *prekṣaka*, Sanskrit Dramaturgists ascribe to him a large number of qualities, for example 1. capacity to grasp the purpose behind the topic. 2. ability to become one with the theme etc. Sanskrit dramaturgists have recognised the spectator and the audience as two different categories. An audience is an assembly of spectators. An average assembly will have a large number of ordinary spectators who are strewn here and there with the *bhāvaka*, *sahṛdaya*, *rasika* etc. Such people can successfully discuss the locus of *rasa*.—D.D.K.

253. Iyer, S. Venkitasubramonia :—*Textual Criticism of Raghuvamśa on the Basis of Aruṇagirinātha's Commentary*.

VII, XXI, Pts. 1-2, 1983, pp. 151-168.

At first the author mentions with facts the qualities of the commentary (comm.) *Prakāśikā* by Aruṇagirinātha (A) on the *Raghuvamśa* of Kālidāsa : It is more detailed; explains *alaṅkāras* in most of the verses; expounds *dhvani* in many cases; examines various *rasas*, elucidates *sandhis* and their *aṅgas* in the different episodes; cites and counters the criticisms of others; gives alternative readings in some cases; provides new meaning and fresh interpretations. It comprises significant omissions and transpositions of stanzas and variation of readings in many cases compared to the *Saṅjīvinī* of Mallinātha (M) which, so far, is taken as most authentic and said to be preserving the original text of the poet. These omissions and transpositions deserve attentions for several reasons. The verses of *Raghuvamśa* 1.50, 1.77, 1.78 and 4.57 according to the text explained by M are omitted by A. Many transpositions and variant readings with regard to M's Comm. are cited and discussed. The author has also suggested the preferable readings, which are not good readings which are equally suitable and better readings cited but not adopted.

The author sums up with the remarks that A has interpreted the text as he got it and not tried to improve the readings. The text, as A has given us, is the shortest and this seems to be closer to the original than the texts followed by most other commentators.—R.S.

254. Jain, R. :—*Abhijñānaśākuntala men Ahimsā ke Prasāṅga* (References of Non-violence in *Abhijñānaśākuntalam*). (Hindi).

MUSRJ, VIII, Pts. 1 2, 1983, pp. 47-50.

See Under Sec. XI.

255. Janakj, S.S. :—*Kālidāsa's Works in the Light of Nāṭya-Śāstra and Abhinavabhāratī*.

SRA, VIII, 1980-87, pp. 145-160.

Kālidāsa's full plays have the principles of Indian dramaturgy which Bharata enunciated and Abinavagupta (A.G.) elaborated in his famous work *Abhinava Bhāratī*.

A drama writer, according to Bhaṭṭa Tota, ought to have good equipment and training in composing dramas and also a thorough knowledge of dramatic technicalities. The author of the article has furnished the material as to how A.G. frequently quotes from Kālidāsa's works, both poems and dramas, in his *Abhinava Bhāratī* as illustrations of various dramaturgical principles from the texts : — 1. *Abhijñāna Śākuntalam* 3. *Mālavikāgnimitra* 4. *Kumārasambhava* and 5. *Meghasandēśa*.

In *Mālavikāgnimitra* Kālidāsa mentions many important ideas associated with the art of drama and acting, its definition, scope, its different forms, its special elements, the supremacy of appeal and the high value that has been attached to the art. Especially through Gaṇadāsa, Kālidāsa puts across, in a nutshell as it were, all ideas about dance and drama found in the first few chapters of Bharata's *Nāṭyaśāstra*. All the *Sandhis*, *Sandhyāṅgas*, *Rasas* have been discussed in this article.—D.D.K.

256. Jayasree, S. :—*Kuśakumudvatīya—A Dramatic Appraisal*.

SRA, VIII, 1980-87, pp. 102-117.

The *Kuśakumudvatīya* (KK) of Atirātrayaṅjan (Ay) is a nāṭaka in five acts dealing with the love of Kuśa, the eldest son of Rāma

and Kumudvatī, the Naga princess. The play commences with the usual *nāndi* verses. The author has drawn inspiration for this work from the *Uttarakāṇḍa* of the *Rāmāyaṇa*. The earliest mention about the Kumudvatī-episode is made in the *Raghuvamśa*. Besides the *Raghuvamśa*, the *Ānanda Rāmāyaṇa* also makes a note of it. M.R. Kale in the introduction to the *Raghuvamśa* says that the expression *Pūrvasūribhiḥ* used by Kālidāsa can be interpreted to include other writers besides Vālmiki. Perhaps, Kālidāsa had access to certain other purāṇic accounts, which probably are lost now. The plot of the play consists of two parts :—*ādhikārika* and *prāsaṅgika*. The *Kuśa-Kumudvatī* love episode is the *ādhikārika vastu* (main plot) while the *Vidūṣaka Padmāvatī* love affair is the *prāsaṅgika vastu* (sub-plot) of the play. The author himself says that this play, dealing with five types of *vastu* and five *kāryāvasthās* is worthy of being staged before a learned assembly. The five *vastus* and five *sandhis* are the essential elements of the plot (*arthaprakṛtis*). Besides this the author has carefully employed the stages of action in the play. *Śṛṅgāra* is the main sentiment. The poet says that he has embellished the play using the *vaidarbhī* style and all the four *vṛttis*—*Kaiśikī*, *ārabhaṭī*, *bhārati* and *sāttavati* have been used appropriately. Different types of *alaṃkāras* have been used in this work.—D.D.K.

257. Kaṇḍilal, K. :—*Prastāracintāmaṇi*

OH, XXX, Pt. 1, 1982, pp. 39-44

Cintāmaṇi Jyotirvid, the author of the *Prastāracintāmaṇi*, belonged to the traditional Paṇḍitas of Banaras. He was the grand son of Nīlakaṇṭha, a learned Paṇḍita in the court of Akbar.

Cintāmaṇi wrote *Prastāracintāmaṇi* in 1630 A.D. and his another work is *Sudhā*, a commentary of *Vṛttaratnākara* which was written in 1637 A.D. *Prastāracintāmaṇi* is the combination of two works viz. the text (*Kārikā*) and the commentary (*Bhāṣya*) both done by the author himself. The whole work is divided into three chapters. The first two chapters deal with the laws of modifications, and of the two classes of metres i.e. syllabic and moraic. Unlike his predecessors who laid down sixfold classification, Cintāmaṇi enumerates a set of nine, but there is nothing new or original to his discussion of the laws of metrical modification. In the third chapter he discusses the *Svaraprastāra*, *Aṅkaprastāra* and the *Khaṇḍaprastāra*. The *Svaraprastāra* is based on two well known musical treatises viz. *Saṅgītaratnākara* and *Saṅgītarpaṇa* and contributes nothing new or original. *Aṅkaprastāra* is based on *Līlāvatī* of Bhāskara-cārya. The *Khaṇḍaprastāra* is a new addition by Cintāmaṇi to the science of *Prastāra*. A list of the different works which have been cited or referred to by the author in the *Prastāracintāmaṇi* has been appended.—D.D.K.

258 Kanjilal, Kripamayee : *Prastāiacintāmaṇi*.

OH, XXIX Pt. 1, 1981, pp. 21-28.

Discusses implications of *pratyaya*, its meaning and varieties. Opens with the discussion on the *naṣṭa* and *uddiṣṭa* of the other varieties of the *āryā* metre. The process, however, is very cumbersome and complicated and at times appears to be queer and unscientific. Shifting to fourth *pratyaya* *Logakriyā* states that it implies to find out in a single group the different number of metres containing different number of short and long syllables. Illustrates taking a group of three syllables wherein one is to find out the number of metres with (i) all long syllables (ii) one long syllable and (iii) two long syllables. For its solution algebraical formula is applied and as such eight varieties are demonstrated. Suggests that none of the metricians has applied this technique. They applied graphical technique named as 'Meru'. Further, illustrates the other forms of 'Meru'. Shifts to 6th *pratyaya* namely *Samkhyā* - a process to find out the total number of metres belonging to a single class, coming under the heads of either (a) *sama* (b) *ardhasama* or (c) *viṣama* varieties of *Akṣaravṛtta*, or under the heads of either *āryā*, *vaitālīya* and *mātrāsamaka* types of *Mātrāvṛtta*. The variations are of two fold (i) long syllables and (ii) short syllables. Discusses the issue by comparing traditional method with algebraic method applying permutations, combinations, binomial theorem etc.—N.K.S.

259. Keith, Jeffords :—*Exquisite Expectation : Dramatic Irony and the Knowing Audience of Sanskrit Dramas*.

SRA, VIII, 1980-87, pp. 41-58.

Dramatic irony is an old technique, but a new term first used in England about a century and a half ago. It is therefore hardly surprising that the Sanskrit literary tradition, like the Greek, explains itself through different categories : Aesthetic emotion, suggestion, figuration and so on. However, dramatic irony is so conspicuously at work in the classical Sanskrit drama again, ■ it is in the Greek that we may productively discuss that theatrical tradition in terms of the dramatic irony without fear of misrepresenting the genre. It can be taken in two different ways : (1) the general irony of theatrical illusion of actors who are not what they seem and an audience which is engrossed but not literally involved by the action, or (2) that specific fictional mode in which the situational reality is known only in part, or in distorted form, by a character, but is made wholly available to the spectator.

Dramatic irony as realized in the Sanskrit play is the aesthetic counterpart of that ontology which saw the Real shrouded in layers of unreality, the universal lost to its particulars, the whole to its parts. The irony of context is fundamental as well to *dhvani* - that are of the unsaid, apotheosized by Ānandavardhana and Abhinavagupta : Vyañjanā is an experience of richness latent in the limited. It has been discussed elaborately.—D.D.K.

260. Kulkarni, V.M. :—*Prakrit Verses in Vyaktiviveka with Ruyyaka's Vyākhyāna and Vakrokti-Jīvita.*

JASB, LIV-LV, 1979-80, pp. 57-70.

Mahimabhaṭṭa wrote his work *Vyaktiviveka* (in the first half or the 11th century), for demolishing the theory of *dhvani*. He has quoted different verses of other poets for this purpose. But of a total of thirtys even Prakrit verses, eight are repetitions. Thus there are only twenty nine verses in his Prakrit poem *Vyaktiviveka*. Out of these twenty nine verses twenty three are directly reproduced from *Dhva-nyāloka*. The work has been divided into two parts. Part I consists of Prakrit verses in *Vyaktiviveka* with the original verses in Sanskrit verses of *Dhva-nyāloka* and other poems and Part-II consists of Prakrit verses in *Vakrokti-Jīvita* of Kuntaka. Some of these verses we find quoted in other works on Sanskrit poetics and we can easily restore them by comparing their readings and referring to their sources. Some verses are highly corrupt as they bristle with different types of aberrations. The *Kalpalatāvivēka* by an anonymous author throws some light on these corrupt passages and is of some use in reconstructing them —D.D.K.

261. Kulsrestha, Susma :—*Kālidāsa kī Kṛtiyon men Nṛtyakalā (The Art of Dance in Kālidāsa's Works).* (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 106-111.

The works of Kālidāsa reveal that he was an alround scholar of such arts and sciences as Grammar, Philosophy, Āyurveda, Botany and Music. Kālidāsa was so dabbled in music and dance as in poetry. All his female characters are at home in dance. Indeed in the period of Kālidāsa, people, on such occasions, as birth of a child, marriage etc. used to practise the arts of a dance and music. We find not only the dance of men and women but of birds and animals in the works of Kālidāsa. Although we find no drama of Kālidāsa without the mention of dance and music yet in his *Mālavikāgnimitra* we observe a classical music of very high quality where the dance is shown to be a practical art.—Author.

262. Kunjunni Raja, K. :—*Naṭāṅkuṣa* (*A Goad on Actors*).

SRA, VIII, 1980-87 pp. 118-123.

Naṭāṅkuṣa is a unique unpublished Sanskrit text belonging to the fifteenth or sixteenth century A.D., severely criticizing the Kuṭiyāṭṭam tradition of staging individual acts of selected Sanskrit plays by the Cākyārs, the hereditary community of actors of Kerala as a temple art. Only three Mss. of this work are available. The original exemplar of the third Mss. belonged to the Covvannūr Sabhāmaṭham near Kunnamkulam and is at present with Killimangalam Vasudevan Nambutiripad, who is now bringing out a critical edition of the text to be published by the Kerala Kalamandalam, Cheruthuruthy.

The author starts his attack on the Kerala actors by saying that they claim to be the custodians of the tradition of acting but are ignorant of the rules laid down by Bharata, and by introducing irrelevant and insipid matter for cheap popularity, they go far astray from what was envisaged by the playwright and by Bharata himself. He wants to illustrate his arguments on the basis of the Aṅgulyāṅka act of Śaktibhadra's *Āścaryacūḍāmaṇi*, the most popular among those in their repertoire. Different types of discrepancies and irregularities have been enumerated.—D.D.K.

263. Mangrulkar, Arvind :—*Gīta-Govinda : Structure, Technique and Substance*.

ABORI, LXIV, Pts. 1-4, 1983, pp. 149-163.

Jayadeva, the poet and music-maker of the *Gīta Govinda* flourished in the 12th century A.D. His place of birth was Kindubilva (modern Kendulī in Bīrbhūm district), which is now in Bengal. Tradition, however, is very long and persistent that he belonged to Orissa. In the closing stanza of his poem, Jayadeva gives the names of his parents as Bhojadeva and Rāmādevī.

The poem consists of 12 cantos which carry in all 24 prabandhas set to music. There is no other work in Sanskrit which is so deftly and artistically handled with such a perfect balance arising out of carefully symmetrical and purposefully asymmetrical composition. Indeed, *Meghadūta* and *GG* are two dreams seen by the goddess of Sanskrit which have since never returned. Being full of metrical and literary, musical and rhythmical subtleties, all emanating from one another, translation whether of words or of feelings must always fail. The *GG* defies any attempt to put it in any one category—literary, musical, dancing, rhythmical or dramatic. It is all these rolled in one. The

author of this article has given a true picture of all technical terms of music, poetry, etc. in this paper.—D.D.K.

264. Matsumura, Hisashi :—*Textual Remarks on the Pāli Jātaka iii, 1-27.*

JIBS, XXXII, No. 1, 1983, pp. 8-14.

Misreadings, misunderstandings and misprints in the published text of the *Pāli Jātaka* are pointed out and appropriate emendations are presented on the basis of manuscripts and other testimonial evidences. - S.M.M.

265. Mirashi, V.V. :—*Dr. D.R. Bhandarkar's Researches about Kālidāsa.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 197-203.

Recently D.R. Bhandarkar has in his *Inscriptions of The Early Gupta Kings*, tried to throw new light on some events in Kālidāsa's life. His conclusions have been examined critically in the interest of historical truth.

Several years ago Bhau Daji, fancying resemblance between Mātṛgupta and Kālidāsa, identified the two, but he received no support for his view Bhandarkar has espoused that cause and has tried to show that the account of the Mātṛgupta given in the third *tarāṅga* of the *Rājatarāṅgiṇī* has a substratum of truth. The story of Harṣa Vikramāditya and poet Mātṛgupta who was the king of Kashmir and his renouncing the throne—and other stories about Kālidāsa—Mātṛgupta identification have been related but the problem has not been solved so far.—D.D.K.

266. Mishra, Parmanand :—*Viṣṇudharmottara Purāṇasya alaṅkāra Vivecana-Vaiśiṣṭyam (Speciality of the Alaṅkāras of Viṣṇudharmottara Purāṇa). (Sanskrit).*

Sāg., XXI, Pt 1, Saṁv 2039, pp. 49-53.

Section fourteen of chapter III of *Viṣṇudharmottara Purāṇa* deals with Sanskrit dramaturgy and poesy. According to Hajara and Kane this purāṇa was composed in the 6th century A.D. The rhetorics given in this purāṇa have been unequivocally recognised by all the authorities on Sanskrit poetics before Bhāmaha. At that time the Alaṅkāra Śāstra was still in its initial stage. This purāṇa has enumerated only seventeen alaṅkāras : *Anuprāsa, Yamaka Rūpaka* etc. It is

humorous that there is no mention of the important rhetoric simile (*Upamā*) the most important alamkāra in Sanskrit works. The later rhetoricians like Bhāmaha and others have not approved one alamkāra, viz. *Upanyāsa* mentioned in the purāṇa. The *Nindā-stuti* alamkāra of the purāṇa has been termed as *Vyājokti* by later scholars.

A few other alamkāras have been discussed with examples from the said purāṇa.—D.D.K.

267. Nalini, M.V. :—*Humour in the Prabandhas of Melputtur Nārāyaṇa Bhaṭṭa*.

SRA, VIII, 1980-87, pp. 124-129.

Nārāyaṇa Bhaṭṭa is famous for his Campū Kāvya, popularly referred to as Prabandhas. Some of these Prabandhas were intended to be used for his friend Iravi (Ravinartaka) of Kuṭṭaṇṇeri for the performance of Kuttu. In Kerala during temple festivals etc. cultural programmes included Kuttu to be staged in the temple theatres called *kūttambalam* by the professional actors called the Cākyārs, Nārāyaṇa Bhaṭṭa gave the Cākyār the proper text narrating Purāṇic stories allowing full scope for humour and ethical insight. The stories of these works are from the *Rāmāyaṇa*, the *Mahābhārata* and the *Bhāgavatapurāṇa*. Among the prabandhas the *Niranunāsika*, the *Pāñcālisyayonivara*, the *Nālāyanīcarita*, the *Dūtavākya*, the *Subhadrā-haraṇa*, the *Kirāta*, the *Rājasūya*, the *Svāhāsudhākara*, the *Matsyāvatāra*, and the *Aṣṭamīmahotsava* are worthy of special mention.

Hāsyā (humour) is caused by many factors—the queerness in the physical form and the dress of a person, peculiar way of walking, talking etc. mannerism, boastfulness, slip of tongue, hypocrisy, jokes, sarcasm, with repartees and the like. The present paper attempts to illustrate some of these from the prabandhas of Nārāyaṇa Bhaṭṭa.—D.D.K.

268. Nambiar, P.K.G. :—*Golden Stream of Rich Emotions-Kūḍiyāṭṭam*.

SRA, VIII, 1980-87, pp. 130-137.

Kūḍiyāṭṭam is the most ancient 'gesture mode' of Sanskrit drama. Receding from the regions of trouble and turmoil of North India, 'The Muse of Art' perhaps has taken a refreshing breath of ~~the~~ in the quiet atmosphere of the temples on the southern shore. Right from Vedic times till today 'gesture' or 'mime' has remained full and rich and has been providing to the human mind both solace and joy and it can be called the grandmother of the Art of three standards viz.

Dance, Song and Instrumental music *Kūḍiyāttam* is based on an independent form enlivened by the rules of the *Nāṭya-Śāstra* of sage Bharata. Performance of *Kūḍiyāttam* takes place in theatres (called *kūttambalam*) that are described in the *Nāṭya-Śāstra* as *tryaśra* (triangular), *caturaśra* (square) or *vikṛṣṭa* (rectangular). These theatres are full of the charm of the architecture and sculpture. The Keralite artists the Chakyars, Nambiyars and Nangyars etc. considered to be descendents of ancient families of religious bias and devotion.

kūḍiya-āttam is a combination of four kinds of 'Abhinaya' of *ka-ṭa-ya* and *ṭa* (in *kūḍiyāttam*). These are the basic mystic sounds that are united in the acting. The role of the actors on the stage, their gesticulatory acting, emotion through gestures and other special features have been discussed. *Āṭṭaparakāram* and *Kramadīpikā*, the two Malayalam texts deal with the rules and regulations for acting and make up in *kūḍiyāttam*—a blend of the features of both audio and visual arts.—D.D.K.

269. Nandi, T. :—*Bhāmaha's Mind*.

JASB, LIV-LV, 1979-80, pp. 82-94.

Bhāmaha's *Kāvyālaṅkāra* helps us in studying the working of his mind and thus trying to get a glimpse of the multi-faceted genius and whole personality of a man who was a rare intellectual all the time applauded and respected by great names to mention only a few, such as Udbhaṭṭa, who is known to have written *Bhāmaha-vivaraṇa*, Śāntarakṣita the Buddhist philosopher who is supposed to have quoted Bhāmaha's views on aphoha, in his *Tattvasaṃgraha*, Ānandavardhana and Abhinavagupta, authors of *Locana* and *Abhinandana bhāratī* and many other philosophical works.

Kāvyālaṅkāra consists of nearly four hundred verses or *kārikās* out of which sixty are devoted to the consideration of the nature of *kāvya*, one hundred and sixty to that of *alaṅkāra*, fifty to the poetic blemishes, seventy to *nyāya-nirṇaya*, and sixty to *śabda-śuddhi*. This shows he puts literary criticism on a wider canvass when he tends to include topics concerning logic and grammar in its fold. He tries to illustrate his point by citing a verse which is his own poetic composition, excepting places where he notes the name of either the composition or the poet concerned directly. Bhāmaha has great respect for the poetic art. Literature is the source of information and knowledge for the four *puruṣārthas* of life and also brings about expert knowledge concerning various arts. For him, literature or poetry is a vast store-house of understanding concerning life and all the aesthetic pursuits of life. Bhāmaha feels that poets are only born

and that poetry dawns upon the minds of those who are gifted with inborn genius, which is rare in itself as compared to the learning of various disciplines which could be acquired even by an idiot with the help of instructions from his preceptor.—D.D.K.

270. Nelson, David :—*The Sources of the Kāṇabhāra*.

SRA, VIII, 1980-87, pp. 59-72.

The betrayal of Śalya in the *Mahābhārata* plays a crucial role in the death of Karna. It is interesting to note in the *Kāṇabhāra* of Bhāsa the complete absence of any treacherous behaviour by Śalya towards Karna. Bhāsa has set his play at the time of the betrayal of Śalya in the *Mahābhārata*, i.e. on the seventeenth day of the battle at Kurukshetra. The story of Karna's life is connected with some early Aryana rituals i.e. *Vrātyaṣṭoma* and another rite connected with it, the *Mahāvratā*. One of the important ceremonies in the *Vrātyaṣṭoma* is the *Vrātyadhana*. Upon completion of the *Vrātya* career and prior to re-integration into society after this period of exclusion, he must hand over his *Vrātya* equipment (armour, weapon, etc.) to the Brahma-bandhu. This ceremony is performed on the winter solstice day, a day known as the Viṣuvat day. The Viṣuvat day is performed on the second day of the Gavamayana sattra.

The *Mahābhārata* includes the curse of an unnamed Brahmin, whose home-cow Karna had accidentally killed. Then there is Paraśurāma who curses Karna, prophesying that the Brahma-weapon will not come to Karna's mind during the time of action. Indra takes the armor and earrings by a trick. The article concludes with the remarks that Bhāsa based his play on the viṣuvat day perhaps indicates that we are not dealing with an innovation on Bhāsa's behalf, but an earlier recension of the *Mahābhārata* than the critical edition.—D.D.K.

271. Panchal, Goverdhan :—*Kṛṣṇāṭṭam of Kerala*.

JOIB, XXXII, Pts. 1-2, 1982, pp. 116-123.

Manvedan Rāja, a Sāmutiri prince of Kozhikode (Calicut) wrote his *Kṛṣṇagīti* in Sanskrit which is the basic text of the *Kṛṣṇāṭṭam* or *Kṛṣṇanāṭṭam* dance-drama of Kerala.

The *Kṛṣṇāṭṭam* is presented in the famous temple of Guruvayur in Trichur district where thousands of *bhaktas* throng every year. The *Kṛṣṇāṭṭam* troupe is the only one of its kind and it is maintained by the temple itself. The nine-days performance begins on the *Daśaharā* day and depicts the Birth of Kṛṣṇa *avatāram*, followed by *Kāliyamarda-*

nam, Rāsakriḍā, Kaṁsavadham, Svayamvaram, Bāṇayuddham, Dvividāvadham and Svargārohaṇam. The final Releases The Avatāram is restaged on the ninth day near the samādhi of the Manvedan Rāja. All these episodes are naturally based on Bhāgavata.

It is staged in the space covered by a roof on the left side of the Śrī Kovil. The actors facing the east in the same direction the deity is facing. The audience sits all around leaving a passage for the actor's entries and exits. Its make up, costumes and head gears are more or less similar to Kathakali with some difference. In fact Kṛṣṇāṭṭam is an earlier form. It is the only classical form of dance drama in Kerala which uses masks for certain characters and also *cutṭi* (ridge formed by rice-paste and *cunam*) like make-up for women. During the performance, the songs narrating the story are sung by the vocalist and his assistant, providing the rhythm and tempo. The musical instruments used are *ceṅgal* a circular bronze disc played with a stick *elaṭālam* (cymbals) and two *maddalams* one called the *suddha maddalam* and the other *topi maddalam*. The musicians stand behind the actors during the performance as in Kathakali.

The artists are paid fixed salary by the Board of the temple on a monthly basis according to their seniority.

The Kṛṣṇāṭṭam is strictly a religious art and people in expectation of the fulfillment of a vow get certain episodes staged as an offering to Śrī Kṛṣṇa the Lord of temple.—Author.

272. Panchal, Goverdhan :—*Stage-Technique of Bhāsa and its Relationship with Nāṭyaśāstra.*

SRA, VIII, 1980-87, pp. 138-144.

Bhāsa was the earliest of the classical Sanskrit playwrights. He is considered to be contemporaneous with the classical dramatic tradition of the Greeks. The origin of both these dramatic traditions was in the religious ceremonies. The Greeks wrote their plays for a vast open air theatre sitting 15,000 to 20,000 spectators on tiers scooped out of the hill-side, but the Indian poets wrote their plays for an intimate, closed theatre. They had given numerous stage directions also. From the study of Bhāsa's stage directions, it is clear that his is a theatre of imagination and he clearly points out to the theatres described by Bharata in his *Nāṭyaśāstra* in chapter II. Bharata has described three types of theatres. The *vikṛṣṭa-madhyā* (rectangular, middle sized), the *caturaśra* (square small sized) and the *tryaśra* (triangular, small). These three types of theatres, were meant for staging different types of plays like Bhāṇa with one or two characters in the

tryaśra type of theatre; plays like *Prahasana*, *Vyāyoga* with more characters in the *caturaśra* theatre; the large and complex plays like the *Nāṭaka* and *Prakarāṇa* in the *Vikṛṣṭa-madhya* theatre.

Some scholars think that Bhāsa did not follow Bharata because his plays begin with *sūtradhāra*'s entry and he does away with *sthāpaka*, and thus curtails *pūrvaraṅga*, but Bharata too liked short *pūrvaraṅga*. Bhāsa depicts death on stage, which has been forbidden by Bharata, but he has laid down how death should be enacted on the stage—death from disease, death from poisoning etc. Bhāsa mentions the stage curtains and other directions according to Bharata.—D.D.K.

273. Paraddi, Mallikarjun :—*Public Opinion in Kālidāsa's Poetry*.

JKU, XXVII, 1983, pp. 144-150.

Here an attempt is made through extracts from Kālidāsa's poetry the importance played by public opinion in the administration of kingdom in ancient India. Opens with a discussion on western opinion describing the East relishing only despotic monarchy. Kings like Rāma are observed in *Rāmāyaṇa* taking well deliberated opinions of ministers, learned men and the principle officers of the army. Free expression of opinion was allowed.

Includes discussion on *Raghuvamśa* of Kālidāsa there also the character of Rāma as a king who gave all weight to public opinion gathered through spies. The testimony of obeying public opinion is when Rāma abandons Sītā. In the episode of Angivarna included towards end of *Raghuvamśa* Kālidāsa denounced the attitude of disregard to public opinion. Further states that the importance of public opinion is mentioned constructively in the Dharmamitra episode of *Śākuntala* by putting "just as timely rains are very much appreciated, the king's decision was also justified by people". Concludes that the kings of Kālidāsa were aware not only of importance but also the necessity of public opinion in the administrations of their kingdoms.—N.K.S.

274. Poddar, R.P. :—*Saṭṭaka*.

SRA, VIII, 1980-87, pp. 73-90.

Saṭṭaka is a popular form of drama which existed before Rājaśekhara, the famous author of *Karpūramañjarī* which remains the only example of it. But it has no *Praveśaka* and the *Viśkambhaka*. Almost all the interpretations of the word *Saṭṭaka* bring it in close

association with dance. In Bharata's *NŚ* there is no mention of *Saṭṭaka*. *Nāṭikā* is mentioned but it is placed midway between the *Nāṭaka* and the *Prakarana* and no independent status is given to it and thus the recognised forms have not been allowed to exceed ten in number. Dhanañjaya in his *Daśarūpaka* follows the *NŚ* but the *Nāṭyadarpaṇa* of Rāmachandra, Guṇacandra recognises *Nāṭika* and also *Prakarāṇikā* as independent form of *Rūpaka* and thus brings the number to twelve. Hemacandra is the first author who recognises *Saṭṭaka* on a par with other traditional forms of *Rūpaka*. Viśvanātha gives the ten accepted forms of *Rūpaka* and enumerates, 18 forms of *Uparūpaka* viz., *Nāṭikā*, *Trotaka*, *Goṣṭhī*, *Saṭṭaka* etc.

A few of these *Uparūpakas* have been mentioned in Dhanika's commentary upon the *Daśarūpaka*, viz., *Ḍombi*, *Śrīgadita*, *Bhānī*, *Prasthānaka*, *Rāsaka* and *Kāvya*. These six with *Bhāṇa* have been said to be the seven varieties of *nṛtya*. H.C. Bhayani in an article, *The Uparūpakas called Dombikā and Siḍgaka* remarks that roots of the *Saṭṭaka* have been found in drama of inferior type meant for the masses.

Whatever might have been the derivation of the word *Saṭṭaka*, its association with dance is evident from the organisation of *Karpūramañjarī* itself.—D.D.K.

275. Rajwade, A.V. :—*The Treatment of Time and Location in Uttararāmacarita.*

JOIB, XXXIII, Nos. 1-2, 1983, pp. 57-66

It deals with Bhavabhūti's handling of the conventions of time and locality. The author has limited the sphere of discussion to the first three acts. Bhavabhūti has set down his own findings of dramatic art in *Uttararāmacarita*. His handling of time and locality is almost unsurpassed in the literature of the world. In Act-II Bhavabhūti has faced the problem of presenting a gap of time—passing of twelve years. Here, author has compared Bhavabhūti's approach of conventions of time and the so called unity of time with that of Shakespeare's *The Winter's Tale* where he has to glide over a gap of sixteen years.

It appears that Bhavabhūti has put upon himself the strictest discipline, that in drama everything must be presented and nothing stated. Thus Bhavabhūti's convention of time is justified. Time may bring sufferings, injustice, incomprehension, may be the source of pathos, *karuṇā*, but in the end, the past events, happy and unhappy, merge into a happy, *sānuṣaṅga*, future.—M.R.G.

276. Ramana, M.V. :—*Āśraya and Ālambana of Sthāyibhāva*.

VII, XXI, Pts. 1-2, 1983, pp. 144-150.

The term *sthāyī* means which continues upto the end of the *kāvya*. It reaches the stage of relishability in the minds of *sahṛdayas*. The question of the exact nature of locus (*āśraya*) of the *sthāyibhāva* (*sthāyī*) remained unsolved despite the much attention of the scholars. Generally *āśraya* is considered either one of the *vibhāvas* or as a kind of *ālambanavibhāva* (*ālambana*). Again *āśraya* is the subject of the *sthāyī*, while *ālambana* represents object of it.

Śiṅgabhūpāla (S) and Jagannātha (J) take notice of the two-fold distinction of *āśraya* and *viśaya* though their treatment of these elements is not uniform. (S) calls *ālambana* and *uddīpana-vibhāvas* as the causes of the knowledge of *rasa* (*rasajñāpanakāraṇa*) and analysis *ālambana* as being either subjective or objective under the heads-*ādhāra* and *viśaya*. (J) admits the *ālambana* and *uddīpanavibhāvas* as the causes of *sthāyī* without stating the term *āśraya*. However, the usage of term *nāyaka* can be understood as referring only to the *āśraya* or the substratum of the respective *sthāyibhāvas*. *Āśraya* is thus neither *ālambana* nor even simply *vibhāva*. It can never become part of the stimuli. All the other factors including *ālambana* operate only as the means to manifest the *sthāyī* seated in the *āśraya*, i.e. *nāyaka*. The *sthāyī* thus immediately seeks the help of a character, who is recipient for its proposal. Then only the *vibhāvas* headed by the *ālambana* operate. Therefore, *āśraya* stands the midway between the *sthāyī* and the casual apparatus and hence should be kept apart from the set of other ingredients. The terms *āśraya* and *ādhāra* are synonymous and they denote the locus of the *sthāyī*, while the forms *ālambana* and *viśaya* indicate the object of the *sthāyī* existing in the *āśraya*.

After it the author discusses all these elements with regard to *vīra-Śṛṅgāra*, *hāsa* and *Jugupsā* etc. stating viewpoints of different authorities.—R.S.

277. Satyavrat :—*Devavīmala's Indebtedness to Śrī Harṣa*.

ABORI, LXIV, Pts. 1-4, 1983, pp. 181-190.

Śrīharṣa's *Naiṣadhacarita* (NC.) is a fine poem. The author has blazed a trail which will go on shedding its light for centuries to come. A poet Devavīmala Suri (16th Century A.D.) composed *Hīrasaubhāgya* in seventeen cantos giving the life account of Hīravijaya Sūri, the

celebrated pointiff of *Tupā-Gaccha* from his birth to death through myriad socio-religious achievements. Despite vast divergence in contents and consequent shrunken avenues of imitation, Devavimāla, in composing his poem was influenced by Śrīharṣa so powerfully that, not unoften, he is seen to tread on the footsteps of his illustrious predecessor, in the matter of the form of his poem. For him the *Nc.* is venerable like a scripture. Apart from the exhaustive similarities, he has liberally borrowed from it almost an unending series of usages, fondly employed by Śrīharṣa. More than two hundred such usages he has illustrated, with reference to their source, in the autocommentary on his poem. The comparative investigations reveal beyond cavil that despite the serious limitations imposed on him by a basically diverse theme, Devavimāla, in his zeal to produce a counterpart of *Nc.* followed it minutely, almost religiously. — D.D.K.

278. Satyavrat :—*Sources of Puṇyakuśala's Bharatabāhubalī Mahākāvya.*

JOIB, XXXII, Nos. 3-4, 1983. pp. 280-286.

Bharatabāhubalī Mahākāvya (BBM) is based on the *Ādipurāṇa* of Jinasena and *Triṣaṣṭi Śalākāpuruṣacarita* (TSC) of Hemacanda, the two monumental works of Digambara and Śvetāmbara Jains respectively. It contains the fascinating story of Bharata's combat with his brother Bāhubalī, Lord of Taxila. Bharata is a usurper and is guilty of ravishing the modesty of his brother's wife. The poet has described three-day war between the rival forces but the *Ādipurāṇa* and the TSC do not contain even the slightest hint of this event.

The poet has tried to follow the pattern of *Śiśupālavadha* of the famous classical poet Māgha. Māgha uses *Śrī* in the first and last verses of its cantos while author uses the phrase *puṇyodaya* in the last stanza of its cantos. In canto one in Māgha, the sage Nārada descends upon Vasudeva's palace and bids Hari dispose of the *Cedi* kings whose hostility menaces men and gods alike. The *BBM*, in its inception is marked by the despatch to Bāhubalī of an envoy who is charged to persuade him to accept Bharata's suzerainty. The edifice of Bharata's duel with Bāhubalī is erected on the bedrock of TSC, but it has been inspired by the respective combats of Śaṅkara and Kṛṣṇa and with Arjuna and Śiśupāla, described in *Kirātārjunīya* and *Śiśupālavadha* respectively.

Despite his deep debt to Māgha, Puṇyakuśala has no love for his pedantic style. Here Kālidāsa is his ideal whose matchless lucidity and sweetness of diction breathe throughout his poem.—D.D.K.

279. Satyavrat :—*On Some Readings in Neminātha Mahākāvya.*

VII, XXI, Pts. 1-2, 1983, pp. 169-178.

See Under Sec. XII-B.

280. Sharma, D.D. :—*Sītā Through The Ages (In the Light of Sanskrit Drama).*

JOIB, XXXII, Nos. 1-2, 1982, pp. 21-34.

It highlights various facts of Sītā's character in the light of Sanskrit Dramas. This comparative study reveals that, though due to its wider socio—religious appeal, the *Rāma Kathā* continued to be exploited by many poets and dramatists for their literary compositions, yet only a few were able to present its characters in their proper perspective. A chronological analysis of the character of Sītā, presented here, shows that dramatists of various ages have made even the age-old conventional characters like Rāma and Sītā, to act and speak in the way, they liked. Personal qualities of Sītā, like womanly dignity and feminine modesty, prominently witnessed in earlier plays, are almost missing in later plays. She has either become a supernatural being or is lost in the crowd of ordinary woman belonging to the traditional *nāyikās* of the *Alaṅkāra Śāstra*. It was only with Bhāsa, Bhavabhūti and Dinnāga that she could get her due. Her portrayal by later dramatists clearly reveals that the dramatists lost sight of the restraints imposed on *ṣṛṅgāra* by Sanskrit Poetics. Moreover, this paper indicates that a decline in the highly idealized and glorious character of Sītā is related to the literary standards in Sanskrit and to the esthetic, moral and religious standards of the Indian society in which the poet lived.—Author.

281. Sharma, K.V. :—*The Caption of Kumārasambhava Given by Kālidāsa to his Poem.*

VUOJ, XXIV, Pts. 1-2, 1981, pp. 1-4.

Kālidāsa has given meaningful titles to his works. The titles of the *Mālavikāgnimitra* and *Vikramorvaṣīya* denote the name of the respective hero and heroine, while *Abhijñānaśākuntala* indicates about the heroine and the mention of the motif crucial of the drama. In the poems of Kālidāsa like *Raghuvamśa*, *Meghadūta* and *Rtusamhāra*, the themes of the works have been defined. In *Kumārasambhava*, it is not like other works but different to some extent. The reader can make an estimate from this work about the birth of Kumāra or the War God. This poem comes to an end with the love-sports of the

parents of God. It can not be expected that the great poet like Kālidāsa has left the work incomplete. It may be imagined either the poet has left it incomplete or has meant it to be completed in eight cantos.

The other title might have been *Pārvatī- Pariṇaya* according to the author, but the poet wants to show not only the wedlock of Śiva and Pārvatī, but the birth of a warrior's son also. In the beginning of the poem when Brahmā wants to the Gods to wean away Śiva from penance, he does so for the ultimate Purpose of the birth of a warrior to lead the Gods to victory. It is well known that Kālidāsa had deeply been fascinated by Vālmiki and his *Rāmāyaṇa*. So he gave this title to his work, which means 'the birth of a son.'

The point that out of the two works of Kālidāsa *Raghuvamśa* and *Kumārasambhava*, which is later has also been discussed. According to the author *Kumārasambhava* may be the later work of Kālidāsa. He gives some examples supporting this views. B.M.S.

282. Sharma, S.K. :—*Bhāsa, Guṇāḍhya and Śūdraka*.

JOIB, XXXIII, Nos. 1-2, 1983, pp. 17-25.

In this paper the Relative Chronology of the three great cultures has been established. On the evidence of the textual criticism of Bhāsa's play, Kauṭīliyam *Arthaśāstram* and Śūdraka's *Mṛchakatīkam* along with that of *Brhatkathā* of Guṇāḍhya (*Kathāsaritsāgara* of Somadeva) an assessment has been made to the effect the Bhāsa antedated Kauṭīliya who on his own part antedated Guṇāḍhya and Śūdraka. R.P. Kangle's three volumes on *Arthaśāstra*, *Studies in Indology* by V.V. Mirashi. *Bhāsanāṭaka-Cakram*, M.R. Kale's *Mṛchakatīka* and other relevant texts and critical studies have been consulted accordingly.—Author.

283. Sharma, Shashidhar :—*Kāvya prakāśīya-pradīpaprabhayorvaimatya-viśeṣe Satyaparikṣaṇam (An Examination on the Difference between Pradīpa and Prabhā two Commentaries on Kāvya Prakāśa)*. (Sanskrit).

PURB, XII, Nos. 1-2, 1981, pp. 123-143.

Mamata's *Kāvya Prakāśa*'s 4th Chapter deals with Dhvani, i.e., articulate sound and its mysterious aspects in poetics. The author has produced a verse from this chapter and its alaṃkāras have been discussed according to *Pradīpa* and *Prabhā* two commentaries on *Kāvya Prakāśa*. The verse runs as *Gāḍhikānta-daśanakaṭavayathā* etc.

Both the exegetical commentaries advocate different *Alaṃkāras-Atiśayokti* and *Virodhālaṃkāra* but Sharma has discussed and produced a large number of other *alaṃkāras* to prove that the rhetorians have tried to explain the process by which it is easy to manifest different senses, various aspects of literary language and behaviour of words and their powers.—D.D.K.

284. Sharma, Sudarshan Kumar :—*A Note on "Śrīyo hi Doṣāndhātādayaḥ Kāmalāḥ Vikārāḥ" of Harṣacarita of Bāṇabhaṭṭa.*

JOIB, XXXII, Nos. 1-2, 1982, pp. 99-100.

This article presents a critical view of various interpretations by different translators and justifies the view that it means the faults of the blindness of the Goddess of fortune are the effects of lotuses.—I.S.

285. Sharma, Sudarshan Kumar :—*Allusions to the Theme of Pratijñā-yaugandharāyaṇam in the Bhāsa and Post-Bhāsa Literature.*

SRA, VIII, 1980-87, pp. 91-101.

In this paper an attempt is being made to give a bird's eye view of the allusions in order to popularise the study of the plot of the great play of marvels, the author has tried to establish the chronology of—Bhāsa, Guṇādhya and Śūdraka.

The theme of the play of Bhāsa has been alluded to covertly by the poet in his *Svapnavāsavadattam* is followed by Śūdraka in his *Mṛcchakaṭikam*. This point may appear preposterous to many a critic who place Bhāsa posterior to Śūdraka and Kauṭilya. He further remarks that Kālidāsa's description of Ujjayinī alludes to the *Pratijñā-yaugandharāyaṇam*. Here Vatsarāja eloped with the beloved daughter of Pradyota. The *Kāvyaālaṃkāra* of Bhāmaha also alludes to the legend of Udayana. Bhavabhūti in his *Mālatīmādhava* alludes to the same play. Thus the author has requested the literary critics to find their basis for further research on the chronology of these works alluded to in the above works.—D.D.K.

286. Shastri, A.D. :—*Hāsyā Rasa.*

JOIB, XXXII, Pts. 1-2, 1982, pp. 52-53.

The author is in the view that the theory of *rasa* as explained by dramatists cannot be applied to the *Hāsyā* in toto. So far as *hāsyā* is

concerned, the feelings enacted and expressed on the stage may not be the same as that which are aroused in the spectators, as a *vidūṣaka* does not necessarily laugh at his own *antic*. He is quite serious and is an object of ridicule; he does not ridicule. We may call him an *ālambana* because we laugh at what he says or does. Thus the term *ālambana* has a slightly different shade of meaning when applied to *Hāsyā* on the one hand and *Śṛṅgāra*, *Karuna* and *Vīra* on the other. Secondly it is very difficult to feel *hāsyā* deeply. Humour is mainly on the surface. Humour can not be sustained for a longer period, while a *rasa* requires that it be sustained. Thirdly, *Hāsyā* can be enjoyed better if one has a detached outlook. *Hāsyā* is an intellectual process and involvement can hamper its enjoyment. Thus the very basis of *Hāsyā* is different from that of the erotic or the pathetic or the heroic - I S.

287. Shukla, C.P. :—*A Controversy on the Concept of Utprekṣā*.

JOIB, XXXI, No. 2, 1982, pp. 365-370.

Mammāta had defined Utprekṣā as *sambhāvanā* of the *prākṛta* with a similar object. Ruyyaka is the first to give the divisions and sub-divisions of 'Utprekṣā' in details. He analysed 'Utprekṣā' and shows that the *nimitta* in Utprekṣā is based on *adhyavasāya*. However, Ruyyaka's contribution may be in the development of Utprekṣā there is some inconsistency in his treatment. He says that Utprekṣā is based on *sādhya adhyavasāya* and *adhyavasāya* is the comprehension of the *abheda* of *viṣayī*. Thus, *abheda* is essential in Utprekṣā and that the *viṣaya* and *viṣayī* are connected by *abheda* in 'Utprekṣā'. If *abheda* and consequently *adhyavasāya* are essential in 'Utprekṣā' how can the instances where the *viṣaya* and *viṣayī* are connected by relations other than *abheda* be covered by 'Utprekṣā'. This consistency can be avoided by removing the word *adhyavasāya* from the definition of 'Utprekṣā'. Sobhakara examines *adhyavasāya* and concludes that it may be presented in *nimitta* but it does not form the basis of 'Utprekṣā'.

Jagannātha accepts this conclusion. He follows Sobhakara and holds that 'Utprekṣā' is based on *sambhāvanā* and not on *adhyavasāya*. Hē divides Utprekṣā into *Dharmyutprekṣā* and *Dharmotprekṣā*. However, he follows Ruyyaka in other points. Jagannātha shows a remarkable sense of discrimination and depth of thinking in his discussion about the relation between the *viṣaya* and *viṣayī* in 'Utprekṣā'. He draws the essence from the controversy of Ruyyaka and Sobhakara with an unbiased mind and presents it clearly and in full details. It is interesting to note that all the rhetoricians succeeding Sobhakara have carefully omitted the word *adhyavasāya* from their definition of 'Utprekṣā'. —J.P.G.

288. Shukla, C.P. :—*Subjectivity in Sanskrit Poetics.*

RJ, I, No. 2, 1983, pp. 68-72.

Subjective element lurks into the criticism of Bhāmaha and Daṇḍin. The meaning which is appreciated by critics is verily the soul of poetry. The importance of the poet and his experience is clearly acknowledged by Vāmana. Ānandavardhana discussed about the poet and his poetry. Kuntaka is still more clear in emphasizing the subjective element in the process of creation and appreciation. The poetic experience behind symbol is analysed. Determination of identity arises when the object is completely swallowed and when the subject is apprehended as not different. Jagannātha also shows his awareness of the poetic effort. Poetic effort has been recognized since the time of Vāmana and it is more clearly and analytically examined by the post-Dhvani writers. Sanskrit poetics recognizes creative efforts, and gives full liberty to the critic in interpreting poetry. — J.P.G.

289. Sohoni, S.V. —*From Kuśavati to Ayodhyā.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 89-107.

See Under Sec. V.

290. Srivastava, Anant Prakash :—*Mṛcchakaṭika men Bhraṣṭacārachitraṇa (Depiction of Corruption in Mṛcchakaṭikam).* (Hindi).

MUSRJ, VIII, Pts. 1-2, 1983, pp. 151-158.

This is an analysis of the corruption prevalent in Śudraka's age with reference to *Mṛcch*. Corruption means the acts that violate the social orders of the day. The different kinds of corruption which were prevalent during that period start from Śākara's ill-will to violate Vasantasenā forcibly by hook or crook. Stealing, gambling, the keeping the keeps or the other kinds of corruption are contained in the plays. *Bandhula* means a child born of corrupt actions and brought up with the wealth earned by corrupt means. Vasantasenā's murder and shifting it's accusation on Cārudatta's head and Śākara's efforts to escape the responsibility by bringing *ceṭī* and shifting of the judges are the vivid pictures of corruption rampant in those days.—I.S.

291. Tarlekar, G.H. :—*Music and Dance in the Vikramorvaṣīya Act IV.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 59-75.

King Pururavas was bewitched by a beautiful Vidyādhara girl Urvaśī who was blinded by jealousy and entered Kumāravana, which

was forbidden for women under a permanent curse of Kumāra. So she was transformed into a creeper, but she retained her inner consciousness due to which she could witness the sincerity of love of Pururava. The fourth Act of Kālidāsa's *Vikramorvaśīya* is full of Pururava's pathetic lamentations. In the closing part of the Act the Saṅgamanīya jewel becomes instrument in re-uniting these two lovers. This Act is the lamentations of the king who is alone on the stage. In his wanderings in the forest in search of Urvaśī, the king enquires about her, addressing to birds, bees, elephant, a mountain, a river and a stag. There are Sanskrit stanzas and also Prākṛit and Apabhramśa verses put in the mouth of king in this Act. The Dhruvā and similar songs, with their notations and also the dreams etc. are all seen in this act. The Dhruvagāna was to be employed on proper occasions. The article ends with author's remarks that the 4th Act of the *Vikramorvaśīya* with the Prākṛit verses and the stage directions having technical terms of music and dance, lies in the fact that this is the only text of Sanskrit plays that has come down to us which gives a complete idea of the stage production.—D.D.K.

292. Thite, G.U. :—*Pañcatantra*.

Nav., 1983, pp. 29-38.

See Under Sec. III.

293. Tripathi, Bhagiratha Prasad :—*Padmapurāṇa aurā Raghuvamśa (Dvitiya Sarga) - Tulanātamaka Pariśilana (A Comparative Study of Padmapurāṇa and Raghuvamśa). (Hindī)*.

JGJKSV, XXXVIII-XXXIX, 1982, pp. 81-94.

See Under Sec. III.

294. Vajpayi, Anand Mangal :—*Jaina Poet Rājavallabha and His Work-Bhojacaritra*.

JJVB, VII, Nos. 7-8, 1981, pp. 1-5.

Jaina scholars have contributed much to Indian Philosophy and Culture. Their thinking has been based on the ideal morality and welfare of all. This paper throws light on the individuality of Rājavallabha and his famous work *Bhojacaritra*. This book is written in verses containing many legends and stories about king Bhoja. Indeed Rājavallabha gave a peculiar turn to Bhoja's character and in this way

occupied an important place among the legend-writers about king Bhoja and may be taken as a source of valuable information.—Author.

295. Virkar, P.N. :—*The Rasa Theory—Its Essence.*

JASB, LIV-LV, 1979-80, pp. 193-202.

Bharata's *Rasa-sūtra* was interpreted by Bhaṭṭa Lollaṭa and was improved upon by Śrī Śankuka. Bhaṭṭa-nāyaka criticised both his predecessors and Abhinavagupta differed a good deal from Bhaṭṭa-nāyaka also. Abhinavagupta did accept, though partially, the concept of *sādhāraṇīkaraṇa* first put-forth by Bhaṭṭa-nāyaka *sthāyībhāva* and *vyaḥcārī bhāvas* are both mental states and bodily states as discussed by rhetoricians in their own way. The present article is an attempt to show what the core of the rasa theory is and how that 'core' is of vital importance for all times. It will be necessary to take into account what the main aim or at least one of the main aims of producing great literary works is. The first question arises whether a great literary artist produces a literary work exclusively for himself or whether in his heart he cherishes a desire that *rasikas* should appreciate it. Bhavabhūti says that delight is one of the main aims of all artistic production. Abhinavagupta in his *Locana* says that of the aims of poetry delight is of the greatest importance. Mammaṭa calls delight as the 'crest-jewel' of all the objectives of poetry. The *Saṅgīta Ratnākara* also has the same views. This joy is certainly different from worldly joy. Mammaṭa calls it *Sadyoḥ paranirvṛtaye*, i.e. immediate emancipation. This joy is described as *Brahmānanda sahodaraḥ* by many Sanskrit rhetoricians, including Jagannatha. It must be admitted that the joy rises to a much higher plane than that one experiences on hearing such communications as 'I shall give you money' or 'A son has been born to you.' Abhinavagupta tells us that one of the causes that bring about *sādhāraṇīkaraṇa* is *anusandhāna* i.e. repeatedly pondering over the 'expressed sense' that the reader has understood on reading a poem or seeing a play that is being staged. This is because the poet has arranged and described the *vibhāvas*, *anubhāvas*, etc. beautifully. All this source of joy has been elaborately discussed in this paper—D.D.K.

296. Vyas, R.T. :—*Śāntarasadhvani in Śākuntalam.*

JOIB, XXXIII, Nos. 1-2, 1983, pp. 46-56.

The aim of the present paper is to establish that Kālidāsa's *Śākuntalam* contains several hints indicating that though its main rasa is *Śṛṅgāra*, the whole play, as a unit of literary masterpiece, is strongly suggestive of *Śāntarasa* and secondly to uphold the view of

Ravindranath Tagore that the main interest of Kālidāsa in *Śākuntalam* was not so much to depict or extol extra-marital passionate love but to show its consummation through austerity in a paradise of blemishless and peaceful spiritual harmony which amounts to saying that there, indeed, is a note of *Śāntarasadhvani* in *Śākuntalam*. Critical appreciation by experts has been discussed in the paper. The concluding lines indicate the quintessence of the work.—D.D.K.

297. Yadav, G.P. :—*A Note on Dhanapāla's Rṣabhapañcāsikā*.

JJVB, VII, Nos. 7-8, 1981, pp. 1-8.

Dhanapāla, a Śvetāmbara Jaina poet (X, XI centuries A.D.) composed *Rṣabhapañcāsikā*, a Prākṛta poem of 50 stanzas in honour of Lord Rṣabhanātha. It is a work of religious nature which describes the life and personality of Rṣabhanātha and the Jaina philosophy. Rṣabha is credited to have taught his subjects the sixfold occupations, namely, *asi*, *masi*, *kṛṣi*, *vidyā*, *vāṇijya*, *śilpa* (the arts of warfare, writing, agriculture, teaching, trade, art and crafts) and to have cultured the people of *Anārya-deśeṣ*.

According to Dhanapāla knowledge of a soul is right or wrong according the right or wrong attitude (*mithyāktva* and *samayaktva*) as it has and that the *mithyāktva* can be annihilated by *vacanāmṛtam* (*namaskāra*) formula. Dhanapāla commends the Jaina-doctrine of *Triratna*, namely, *Samyag-darśana* (right belief), *Samyag-jñāna* (right knowledge) and *Samyag-caritra* (right conduct). Dhanapāla also discusses the theories of *karma* and *jñāna*, four passions, nine quati-passions, *nayavāda*, seven hells, *kālas* in Jaina philosophy. *Rṣabhapañcāsikā* is important from historical point of view, written in artificial style but not without poetical beauty.—Author.

XI-MISCELLANEOUS

298. Agarwal, R.S. :—*Labour in the Gupta Period.*

QRHS, XXIII, No. 3, 1983-84, pp. 59-62.

It highlights salient problems connected with the labourers engaged in different arts and crafts. The institution of slavery made some changes for the benefit of the slaves. Those who were engaged in the services of upper classes were slightly in better condition. According to Yājñavalkya a forced labourer should be set free. The forced labour generally named as *visti*. The study of the inscription of 6 cen. A.D. shows that *grama sresthī* was empowered to take *visti*. Skill was an important factor in determining the scale of wages. In order to avoid any hardship to the labour concerned employers have to pay the wages regularly. Special laws were enacted to provide justice for either side. Labourer had the right to withdraw from the agreement if he was suffering from any disease. An employer has to pay the delayed wages and interest upon it. Mandator inscriptions of Kumar Gupta I and Bandhuvarman show the affluent condition of labourers. Labourers were engaged in various types of arts and crafts during this period and were enjoying better prosperity and socio-political status in comparison to those belonging to the earlier period.—M.R.G.

299. Banerji, S. :—*Drinking in Ancient India.*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 31-33.

Drinking in India dates back to the Vedic age when people used to drink 'spirituous' liquor not only on ceremonial occasions and religious festivals but also as a means of relaxation. The literature written in Sanskrit, Pali and Prakrit makes various references to the habit of drinking by people.

The *Rgveda* (c. 1500 B.C.) mentions *Somarasa* which, used in sacrifices, appears to have been an exhilarating drink. The *Atharvaveda*, the *Yajurveda*, the *Śatapatha Brāhmaṇa* also bear testimony to the prevalence of drinking in the society. The noted Sanskrit lexicon, *Amarakoṣa* gives as many as twenty-nine words to denote wine. The *Rāmāyaṇa* and the *Mahābhārata* also testify this practice. The *Manusmṛiti* and the *Śukra-nīti-sāra* also mention it. Besides the Sanskrit works, the practice of drinking is also attested by some Pali works. The *Jātaka* and the *Dhammapada* also refer to it with some

restrictions imposed on some sections of the society. Some Prakrit works like *Gāthā-Saptasatī* even refer to women drinking.

The literature of Ancient India shows that there was a tradition of drinking on festive occasions and some religious rites. Also, there were some restrictions on drinking imposed upon some sections of the society.—C.S.

300. Bhattacharya, J. :—*Śāṇḍilī : One of the Yoginīs in Ancient India*.
JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 199-204.

Śāṇḍilī was one of the ideal women of ancient India. It is noteworthy that she was a house-holder par excellence; and yet she performed severe penances and practised the hard steps of Yoga. It may rightly be held that her life is an example of Vedic ideas of *gṛhasthadharma*.—A.C.D.

301. Brajesh Krishan :—*Kalpavṛkṣa-Prācīnatā aurā Parampara*
(*Kalpavṛkṣa its Antiquity and Tradition*).
(Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 167-172.

Taking into consideration the utility of trees have been conjectured which provide wealth, peace, children and all the yearnings of human beings instantaneously. One of the most popular trees is *Kalpavṛkṣa*, known as *Kalpataru*, *Kalpadruma*, *Surataru* etc. It was also considered to grow in the form of a creeper. According to Indian texts this tree fulfilled all the needs of man. In later works it was considered as a god. The Brahman, Bauddha and Jaina religions have accepted the existence of such trees. Some seals have been discovered which bear the inscription of *Kalpa-trees*. *Mahāvanij Jātaka* has mentioned afforestation of *Kalpa-trees* in the northern-kurus. The branches of the eastern side of this tree used to provide different types of sweet drinks while the tree itself provides beautiful ladies, sarees of Banaras, gold and silver ornaments and similar other articles.

The *Rāmāyaṇa*, the *Mahābhārata*, the *Harivaṃśa-purāṇa*, Jaina texts, Kālidāsa's *Raghuvamśa*, Daṇḍī's *Avantisundarikāthā*, Bāṇabhaṭṭa's *Harṣacarita* and *Kādambarī* and the Bauddha books also mentioned the existence of such trees.

The author concluded this subject with the story of a shepherd of Bundelakhanda who got every thing from this tree even the death. He wanted to prove the futility of all the worldly pleasures and certainty of death.—D.D.K.

302. Chauhan, D.V. :—*The Yak in Rgveda.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 215-220.

A galaxy of an eminent scholar could be seen from the contents of his article. Chauhan has justified lord Viṣṇu's unique epithet Trivikrama. An attempt has been made to show that in the period 2400-1900 B.C., the autochthony of the Rgvedic Aryans was Afghanistan-Baluchistan belt, west of Sindhu river. The snowy peaks of the mountains of this area were known as *div*. Viṣṇu's epithet as a releaser of snow-waters, becomes evident. The most important animal of this snowy area was the yak. Sources of dictionaries and encyclopaedias point to 'yak's habitat to be Tibet. Yaks live in large herds, young bulls and calves, the mature bulls staying together in smaller groups. They are said to eat snow in winter. Domestic yaks which breed freely with domestic cattle, are often piebald black and white. They are used as pack and saddle animals in the plateaus and mountains. Domesticated yaks are also kept for milk and beef. The hair are used for making cords and ropes. Gandharvas keep this animal and its utility and purpose served in Vedic period has been discussed in this article.—D.D.K.

303. Dhal, U.N. :—*The Colour Concept of a Deity.*

VII, XXI, Pts. 1-2, 1983, pp. 228-232.

See Under Sec. II.

304. Gupta, B.L. :—*Determination and Division of Profit in Ancient India.*

VII, XXI, Pts. 1-2, 1983, pp. 117-143.

It describes different kinds of business organisations found in Ancient India, nature of their working, individual proprietorship, partnership in joint concerns or ventures including the partnership among priests and the division of profit among these partners. Qualifications of partners, shares of partners; division of profits : (i) According to the capital invested (*yathādravyam*), (ii) According to the agreement (*yathāsamvidā*); liabilities and responsibilities of partners; divisions of shares of *dakṣiṇā* among four sets of priests; partnership in husbandry, arts and plunder are also described in detail. Determination of profit, profit in state regulated trading; profits in free trading; wage theory of profit; risk and uncertainty bearing theory of profit with the rules and regulations in practice are also narrated.—R.S.

305. Jain, Usha :—*The Custom of Biting Grass in Retrospect.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 243-248.

The usage of the maxim to hold grass in one's teeth does not come as ■ custom prevalent in India but it appears to be a world-wide phenomenon. The origin of this maxim is unknown and remains ■ mystery. The sole purport of this maxim and also of this custom has been, in all ages, taken ■ a token of surrender.—A.C.D.

306. Jha, J. :—*Śatarañja-Kutūhalam (The Chess-playing).* (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 145-150.

This article carries the text of ■ tiny Sanskrit work on chess-playing, entitled *Śatarañja-Kutūhalam*. This text is the second edition of this work since it was published for the first time in 1948 at Calcutta. The manuscript dates late 19th century (Śaṁvat 1922). This booklet contains only nine verses alongwith ■ commentary, the author is not mentioned. Interestingly, this text has been presented as ■ piece of teaching of Kṛṣṇa on the subject of chess-playing to Rādhā.—A.C.D.

307. Lishk, S.S. & Sharma, S.D. :—*On the Principle of Conception of Clouds in Bhagawati Sūtra.*

JAnt./JBS, XXXIV, No. 1, 1981, pp. 22-29.

See Under Sec. III

308. Naihani, S.P. :—*Uttarākhaṇḍa ke Bhūmi-nāpa-paimānon ki Atihāsikatā (The Historicity of the Measurement of Land).* (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 93-97.

The scales of measurement of land which are commonly used in *Uttarākhaṇḍa* are important by virtue of their being traditional. The most common units of the land area through ages has been *nālī* or *nāllkā*. The present paper is a discussion of the relation of *nālī* with other such units ■ *droṇa*, *khāri*, *puṣkal*, *ādhaka* etc. and the variation in magnitude of *nālī* from time to time.—Author.

309. Naqvi, H.K. : - *Some Varieties of Indian Silken Stuffs in Persian Sources, c. 1200-1700.*

IJHS, XVIII, No. 1, 1983, pp 115-129.

States that silk was known and by inference woven into fabrics long before the advent of Muslim rulers in India. It were, however, in the outerparts of Kashmir, Assam, Bengal and Orissa that silk worms yielding silk yarn were nurtured. Follows a description of production of the variety of silk yarn in different states on the authority of citation from historical sources in pre-muslim period. The silk weaving craft was spread over the villages and as in Bengal, small towns or in other words, the craft here as yet had not acquired an urban character. Low level of urban growth in the area might have been the principal deterrent in carrying the craft to towns. Suggests that Kashmir silk yarn obtained from the mulberry tree was of standard quality where as that of Assam, Bengal and Orissa were of inferior grade commanding lower price range and perhaps wider popularity. Continues with the history of trade, manufacture and production of silk stuffs through muslim rule. Concludes with the remarks that over a period of time the silk industry acquired predominantly Indian character by introducing larger quantity and greater frequency of cotton admixture; with Indian varieties such as Aurangzebi and Manikhandi and also introduction of Indian mode of tie-dyeing.—N.K.S.

310. Nath, V. : - *Continuity and Change in the Institution of Dāna.*

JASB, LIV-LV, 1979-80, pp. 95-102.

See Under Sec. XIV.

311. Nirvanasri & Kusumaprajna :—*Jaina Āgama Sāhitya men Āhāra (Food in the Jaina Literature). (Hindi).*

JJVB, IX, Pts. 7-9, 1983, pp. 18-30.

Jaina preceptors after giving the definition of food has classified it according to qualities into three groups—1. Oja 2. Roma and 3. Kavala or Prakṣepa. Another classification which is more popular is based upon the forms of the food.

1. Aśana—The food which passified the hunger immediately. In this group all kind of grains, vegetables, roots, spices and meats are

included. There is detailed enumeration of these foods with cooking instructions in various books of Jainism.

2. *Pāna*—It is nourishing of *prāṇa*, but it is different from *pānaka* and *pānīya*. Wines etc. are called *pāna* while the water mixed with dates etc. is *pānaka* and ordinary water is *pānīya*. In *Āyara Cūla* and other works about thirty-five kinds of *pānakas* are described with their recipies.
3. *Khādima*—All kind of fruits—juicy and dry—are considered as *Khādima* because they enter easily in the cavity of mouth. Four methods are described for ripening the fruits.

Besides, nine kinds of things which were produced from milk, fat or some other things were called products (*vikṛti*). Milk of cow, buffallow, camel, sheep and goat was used as food. The curd was made of all kinds of milk but of camel.

Some things were not allowed to be taken by *Śrāvakas* and *munis*. Causes for this impediment are discussed in detail in *Yogaśāstra*. Some special instructions are found for special circumstances. Food habits may differ according to time, place and persons.—K.C.V.

312. Pande, T.N. :—*Past Times and Recreations—Popular and Royal*.

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 55-60.

The modes of recreations of the ordinary people differed from the royal personage, but the sole purpose was amusement. *Rājkeḷi*, *Gulika*, *Shikshakarma* etc. were played by the royal classes. Taming the animals as pets was an exciting game for them. Singing and dancing performed by a professional class entertained the aristocracy in theatre-halls constructed for this purpose. The ordinary people also enjoyed singing and dancing to amuse themselves in open-air theatres, Princesses and village maids alike used to amuse themselves by oscillating in fresh, cool and fragrant air.

The drinking parties were also a source of recreation on festive occasions. Gambling, though a very risky game, was very much relished by the royal classes and the ordinary people. Hunting was a game exclusively enjoyed by kings. Water sport was a mode of recreation for the royal families. People of means and of loose moral used to visit the prostitutes for temporary amusement.

King Someshvare of Deccan, in his encyclopedic work *Mānasollāsa* provides an exhaustive list of recreations meant for royal

personage; some of which were military and literary exercises, elephant and horse ridings, wrestlers' contests, hunting, dual fightings etc. Probably these sports were also enjoyed in northern India during the 11th-12th centuries.—C.S.

313. Paraddi, Mallikarjuna :—*Public Opinion in Kālidāsa's Poetry.*

JKU, XXVII, 1983, pp. 144-150.

See Under Sec. X.

314. Prasad, Chandra Shekhar :—*Logic Behind Allowing Meat-Eating and Prohibiting it in Buddhism.*

PBP, I, Pts. 1-3, 1981, pp. 243-251

It tries to find out the logic behind allowing meat-eating in Hīnayāna and in Tantrayāna and prohibiting it in Mahāyāna examining their goal and means. Monks were required to procure their food by begging. They had to accept only cooked food put in their alms (bowl) and had to accept whatever they were offered. In case of their being offered meat they were required to see whether it was not prepared of beings killed specially for their sake. An attempt has also been made to show how their acts are in conformity with their ideals and means and conducive to their goal.—M.R.G.

315. Reddy, Ramireddi Chandrasekhara :—*Sati-Memorials in Andhra Pradesh.*

VUOJ, XXVI, Pts. 1-2, 1983, pp. 67-75.

See Under Sec. II.

316. Seth, Noel :—*The Justification of Krishna's Affair with the Hunch Backed-woman.*

Pur., XXV, No. 2, 1983, pp. 225-234.

In this paper the author has dealt with the embarrassing episodes of hunch-backed woman (*kubjā*) called Trivakrā in the *Bhāgavata* who was a maid-servant of Kāṁsa. He puts forward some arguments to exonerate Kṛṣṇa from moral blemish in the disconcerting affair with the hunch-backed woman. Attempts are also made, in different ways, by several commentators who wanted to place Trivakrā on a high level so that Kṛṣṇa may appear in a better light when associating with him. But the author says that the Bh.P. does little to exonerate Kṛṣṇa

explicitly. Kṛṣṇa's dalliance with women has been justified elsewhere in the Bh.P. but, apart from a passing reference to Kṛṣṇa's imitating the ways of the world, the Bh.P does not offer an explicit vindication in this specific case. — M.R.G.

317. Sharma, Arvind : — *The Eating Habits of the Hindus according to Albīrūnī.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 249-253.

Albīrūnī had completed his *Tahkik-i-Hind*, a famous work on India, in 1030 A.D., which puts a welcome light on the social and cultural history of India. He even deals with the eating habits of the Hindus. The paper is an effort to collect and organise the information he offers on Hindu eating habits. He had divided this subject into five classes 1. eating habits in relation to varṇas 2. eating habits in relation to āśramas 3. eating habits in general 4. meat-eating and 5. festivals and treats. Albīrūnī explains the title of the book called *Karaṇa-Khaṇḍa-Khādyā* of Brahmagupta which relates to all kinds of victuals.

Different types of food was taken by people of different castes, for example, one of the lowest castes, Badhatau could only devour the flesh of dead animals, even of dogs and other beasts. Similarly wine was allowed to Śūdras who could drink it, but dare not sell it, as they were not allowed to sell meat. The Brāhmaṇas ate all kinds of meat. Albīrūnī provides in detail information on eating habits of different āśramas, and also general Hindus. Certain festivals are also described by him.—D.D.K.

318. Singh J.P. : — *Theft in Ancient and Medieval Assam.*

VII, XXI, Pts. 1-2, 1983, pp. 223-239.

See Under Sec. VIII.

319. Srivastava, O.P. : — *Śulka in Ancient and Early Medieval India.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp.*129-161.

Though *śulka* had been established as tax by the time of the *Atharva-Veda*, yet the early references to it denoting commercial tax occur in *Dharmasūtras*, *Aṅguttara-Nikāya* and *Jātakas*. The references for the payment of *Śulka* in cash can be traced to the second phase of early medieval period (1100-1200 cent. A.D.). The literary and inscriptional evidences also confirm this.—A.C.D.

320. Sullere, S.K. :—*Kālañjara evam Ajayagaḍha kī Dhārmika Pṛṣṭa-bhūmi (The Religious Background of Kālañjara and Ajayagarh). (Hindi).*

PPB, XI, No. 1-2, 1983, pp. 145-154.

See Under Sec. V.

321. Than Tun :—*The Buddha's Footprints in Burma.*

JAAS, XXVIII, 1984, pp. 119-137.

See Under Sec. VII.

322. Tyagi, A.K. :—*Women Workers in the Jūtakas.*

JIH, LXI, Pts. 1-3, 1983, pp. 55-64.

See Under Sec. XIV.

323. Varma, Kumud :—*Folk Amusements and Recreations as Depicted in Ancient Indian Art (Maurya to Kuṣāṇa Period).*

KJIRSA, V, Nos. 1-2, 1984, pp. 101-106.

Folk people were very simple and almost tribal in character. They were the common class of people including among others the agricultural class, farmers, herdsmen and hunters. Their recreations and amusements varied in nature of which those presented in this present paper are mainly—Samāj-sports including acrobatic feats, wrestling, bird and animal fights and snake-charming, fertility and vegetation festivals comprising of 'Aśoka-dohada, Aśoka-bhañjika, Aśoka-puṣpa-pracāyikā, Śālabhājika, Līlā Kamala, Śuka-Kriḍā and Nirjhara-snāna, socio-religious functions including functions connected with the celebrations by the Mallas of Kusnagar in honour of their share of the Buddha's relics, worship of Buddha's begging bowl, worship of tree with altar and worship of stūpas. Besides worship-processions, picnic-parties, child-recreations were the most popular common amusements. The authoress has certified her facts by the famous texts like—*Aṣṭādhyāyī* of Pāṇini, *Artha-Śāstra* of Kauṭilya, *Mahābhāṣya* of Patañjali, *Manusmṛti* of Manu, *Kāmasūtra* of Vātsyāyana and Jain-Sūtras etc. with special analysis of Mathurā and Gāndhāra technique, terracotta figures from Kauśāmbī, sculptures from Amarāvati etc.—R.J.P.

XII A—PHILOSOPHY AND RELIGION (BUDDHIST)

324. Ahir, D.C. : *Buddhist Cave Temples in India.*

MBO., XCI, Nos. 4-6, 1983, pp. 68-74.

See Under Sec. II.

325. Banerjee, Biswanath :—*Buddhist Sangha and the Laity.*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 1-4.

Right from the beginning Buddha's effort was to help his fellow brethren. He impressed upon them to lead the life of a recluse. Thus early Buddhism had no provision for the laity. But like any other religious community the sangha required a lay community for its very existence since the monks were to receive necessities of their life from it. In ancient India house-holders did help with food and dress every ascetic and so Buddhist monks also had no difficulties to get their requirements. In course of time there were house-holders who showed more respect to Buddhists and had closer contacts with them. These were designated as *upāsakas* and *upāsikās*. For them some moral duties viz., *Saddha* (*Śraddhā-faith*), *Śīla* (moral precepts) *cōga* (*tyāga-charity*), *suta* (*Śruta-learning*) and *panna* (*prajñā-comprehension of truth*), were prescribed and in turn they could get three of the four fruits.

The tendency towards popularity among masses also, in course of time, lead to allow the lay devotees to worship the images of Buddha. We find Aśoka making pilgrimage to birth place of Buddha and since his time devout Buddhists of all countries undertook pilgrimage to all important places connected with the life of the great teacher.— Author.

326. Chaudhuri, S :—*Contemporary Buddhism in Bangladesh.*

OH, XXX, Pt. 2, 1982, pp. 113-144.

The fundamental truth, according to Buddhism, is that all existence is painful (*dukkha*). But in modern age of science very few Buddhists believe that everything in life is painful. According to them, it is a true fact that a man suffers from many undesirable happenings in his life, but at the same time, it is also true that man

can enjoy some pleasures too. A resume of such amended views has been given from birth till death in this monograph.— D.D.K.

327. Chaudhury, B.N. : —*Buddhist Culture in Tibet.*

OH., XXXI, Pt. 2, 1983, pp. 71-78.

See Under Sec. VII.

328. Jain, J P. :—*Points of Resemblance between Jain and Buddhist Traditions.*

JJVB, VII, Nos. 3-4, 1981, pp. 3-4.

The author gives here a number of similarities found in the Jain as well as in the Buddha cults two off shoots of the Śramaṇa culture, a purely Indian religio-mythic development, as opposed to the Brāhmaṇa culture. Both the great teachers of these cults Gautama and Mahāvīra, were related to the equally same caste, place and time.

Both were sorely touched by suffering of humanity. They almost in the same manner, renounced the world, practised austerity got enlightenment, preached throughout their life, and finally got *nirvāṇa*.

In addition to this both these orders have striking similarities in their concept, way of preaching, subject matter of their scriptures and acceptance of local lingua franca in their teaching. Besides, a number of significant terms, philosophical terms, signs and symbols, images, postures and so on are almost same. As much as a dozen of places of preaching as well as of *varṣāvāsa* of these great teachers were the same.— A.C.D.

329. Katz, Nathan :—*Buddhism and Marxism on Alienation and Suffering.*

IPQP, X, No. 3, 1983, pp. 255-262

Both of Buddhism and Marxism share some conceptual structures. Karl Marx is best known for his claim that religion is the opium of the people, sign of oppressed creature, the soul of heartless world, the spirit of spiritless condition. It is for this reason that Buddhists discount Marx but they are missing his point. Marx maintains that any comprehensive criticism must begin with the criticism of religion and Buddha also made exactly the same point. The very first text of Buddhist canon is *Brahmajāla Sutta* of the *Dīgha Nikaya* wherein Buddha is no less thorough in the radical attack on religion than was Marx.

Marx said that he "turned Hegel on his head" in the sense that human life could be explained on its historical terms without recourse to such refutation as any universal principle. Similarly, the Buddha analysed human life on its own terms. Buddha sought to explain suffering entirely in humanistic manner, as Marx did. The issue for Marx is alienation, for Buddha it is suffering (*dukkha*). The Buddha, of course, did not provide a sustained analysis of the labour market and the conditions of the alienated worker. He could not have, as these structures did not exist at his time. His analysis of human situation, however, is analogous to Marx's one. As per Buddha, suffering is a human problem which has human solutions. Marx agrees to it. These parallelisms between Buddhism and Marxism have been studied.—Author.

330. Kimura Ryutoku :—*Le Dhyāna Chinois au Tibet Ancien Après Mahāyāna (The Chinese Dhyāna (Meditation) in Ancient Tibet after Mahāyāna)* (French).

JA, CCLXIX, Pts. 1-2, 1981, pp. 183-192.

Although many works are found on the famous Sino-Indian Buddhist controversy which took place in Tibet at the end of the 8th century, the Buddhist movement concerning the Chinese *dhyāna*, i.e. the Chinese mode of meditation, in ancient Tibet after the arrival of the Chinese Monk Mahāyāna is not well known. According to the author the Chinese Monk Mahāyāna arrived in Tibet in 787 B.C. and brought with him some Chinese texts, among them the "Zhujiing Yaochao" or "Extracts of the essence of sūtras". Next based on the Zhujiing Yaochao, the master of *dhyāna*, Spug Ye-ges-dhyāns composed a book entitled "Meaning of Meditation in the great Yoga". Then based on the above, the book (Tibetan Pelliot 116) "The book of Questions and Answers" was compiled anonymously in 824. As to the doctrine exposed by the Tibetan dossier concerning the controversy in which Mahāyāna participated, it continued to be studied until late uptill the end of the 10th century by gNam dPal-dhyān's, when it came to contact with Tantric Buddhism. The Chinese *dhyāna* introduced in Tibte was called "rNal-'byor chen-po" or "Big-Yoga" in the first period of its diffusion upto the first half of the ninth century.—N.D.G.

331. Krishan, Y. :—*The Buddhist Doctrine of Karma and Development of Indian Religious Thought and Society.*

ABORI, LXII, Pts. 1-4, 1981, pp. 103-120.

After a long discussion on the theory of *Karma* propounded in

various works, the author concludes that the Buddhist doctrine of *Karma* has exercised a profound and abiding influence on Indian religion and society. Contemporaneously, it justifies the caste system and maintenance of *status quo* in society. Prospectively, it has exercised a most beneficent formative influence on the Indian ethics. An ethical discipline came to be accepted as an essential pre-requisite for attaining a happier and superior existence. It promoted the cult of *ahimsā*. Retrospectively, as far as the actions already committed in moments of weakness known or unknown in this life or in previous existence are concerned. This doctrine has led to the adoption of various expedients such as to *bhakti* (devotion) *prāyaścitta* (penance), *tapas* (austerities), *tīrtha yātrās* (pilgrimages), *dāna* (charity) and above all the cult of *avatāras* (divine incarnations) to neutralise or to moderate the operation of the law of *Karma* in respect of their consequences.—A.C.D.

332. Madan, Lekhram : *Yakṣan kā Dhārmika evam Kalātmaka Mahatva (The Religious and Artistic Significance of the Yakṣas)*. (Hindi).

KURJ, XVI-XVII, 1982-83, pp. 1-8

See Under Sect. II.

333. Majumdar, Gayatri Sen : *Buddhism in Ancient Bengal (Up to the Pāla Age)*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 243-264.

So long Buddhism was alive in its land of birth it received new ideas and new modes of expression according to its need for existence. In course of its evolutionary process it underwent significant stages, the last of which coincides with the age of the Pāla rulers. The experiments through which Buddhism passed during this time brought out conceptual, organisational and ritualistic changes and transformed the one-time simple religion into a full-fledged esoteric cult of complex character. Known as Tāntrika Buddhism, this reoriented system found in Bengal and Bihar a congenial home. The present paper gives the evolutionary process of Buddhism in the region of Bengal.—B.K.

334. Majumdar, Gayatri Sen :—*The Laity and Buddhism in Ancient Bengal*.

JAIH, XIV, Pts. 1-2, 1983-84, pp. 250-269.

The laity, consisting of the kings, princes, the landed aristocracy

and the general folk had a significant place in the early Buddhism. Lord Buddha did not prescribe renunciation as essential for deliverance and he said that a lay person can also attain *Nirvāṇa*. The *Mahāvastu*, records the story of Yaśodhā, a disciple of the Master, who performed miracles and potter, who did not renounce the home life and maintained an exemplary friendship with the Buddha by living a life of virtue and piety. Among the kings of ancient India whose contributions towards the development of Buddhism as a world-religion can hardly be over-emphasised, are the Maurya Emperor Aśoka (272-36 B.C.) and the Kuśāṇa king Kaniṣka (78-101 A.D.). Kaniṣka was great patron of Buddhism and during his reign Gracco-Buddhist art of Gandhara reached its culmination and Buddhism spread in Central Asia and China. The laity of Bengal took great interest in Buddhism. According to *Divyāvadāna*, Buddha visited Puṇḍravardhana (Rajshahi Division) in connection with the marriage of Sumedha, the daughter of his disciple of Sudatta of Kośala, with a youngman of Puṇḍravardhana and he received a respectful and hearty welcome from the local people. Yuan Chwang refers to the tradition of erecting numerous stūpas by Aśoka in Bengal. The great Sāñchī stūpas were constructed by the Bengalees. The Gupta kings, the Palas and other monarchs also helped in propagating Buddhism in India and abroad. A large number of royal dynasties and common people helped in promoting Buddhism.—D.D.K.

335. Niyogi, Puspa :—*Śīlabhadra and Śāntideva*.

JAIH, XIII, Pts. 1-2, 1980-82, pp 169-178.

Bengal produced in the past many renowned writers and scholars in the field of Buddhist religion, philosophy and literature. It is interesting to note that princes of the royal families were among these scholars. The earliest Mahāyāna scholar to achieve distinction in and outside Bengal is prince Śīlabhadra, a scion of the Brahmanical royal family of Samatāṣa, a pupil of Dharmapāla and a friend and teacher of Hsüen-Tsang. Another scholar Śāntideva was a reputed teacher of Mahāyāna Buddhism and a poet. Tārānātha refers to the Mahāyānist Śāntideva of the 7th century A.D., who belonged to the royal family of Saurāṣṭra (in Gujarat). We are also informed that this Śāntideva before his conversion to the order, was a minister of king Pañcasimha, king of Magadha. The present paper is devoted to the description of lives and the works of these two scholars.—B.K.

336. Prasad, Chandra Shekhar :—*Logic Behind Allowing Meat-Eating and Prohibiting It in Buddhism*.

PBP, I, Pts. 1-3, 1981, pp. 243-251.

See Under Sec. XI.

337. Piyananda, Walpola :—*Buddhist Concept of Evil*.

MBO, XCI, Nos. 4-6, 1983, pp. 85-88.

According to Buddhism, evil is only unwholesome action and is not something that has come from outside. Evil means an action directed against oneself and society or others resulting in unhappiness or harm to self or other people. If one's action leads to one's own harm or others' harm or to the harm of both oneself and others, it is evil. So evil actions are followed by evil consequences. "All mental states have mind as their forerunner, mind is their chief, and they are mind-made. If one speaks or acts with the defiled mind, then suffering follows as the hoof of the draught-ox". It therefore, seems, that evil originates from the shortcomings of the mind, leading directly to evil actions which according to the law of cause and effect, bring suffering to oneself and others. Christianity, being a theistic religion, has evil as a subject of great concern in that one is almost helpless without the intervention of God. While, for Buddhism it is suffering (*dukkha*) which we can end by our own personal efforts. If we consider the opposite of the word "good", then we may best speak of "good and bad", not "good and evil". Evil is not exactly what we may call bad, "Because the English term "bad" embraces both (connotative) levels more readily than does the more forceful term "evil", it appears to be a more appropriate general rendering of the Buddhist meaning of *pāpa*. From the Buddhist point of view, God and Devil are symbolic expressions of good and bad. The good nature is personified as God and the evil nature is personified as Devil. The individual who is completely free from evil is called an *arhat*.—D.D.K.

338. Puri, B.N. :—*The Bhairava Worship in India and Indonesia*.

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 19-23.

See Under Sec. VII.

339. Saha, Kshanika :—*A Note on Tibetan Studies*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 274-276.

Tibet derives its religion of Lamaism, and its Lamaist Church organisation as well as religious art and literature from Indian inspiration. The present paper traces the progress of Tibetan studies in relation to Indian culture. These are two grand divisions—Kanjur and Tanjur—of Tibetan extensive canonical literature is based on Indian originals. Several editions of these Kanjur and Tanjur have come to light so far. Important works on logic, history of Buddhism,

religious art, Tibetan mythology, art and archaeology, and biography of great Tibetan reformer and scholar have also been published. The fruitful travels of Rahul Sankrityayana have also been rewarded with discoveries of Sanskrit palm-leaf manuscripts in the hidden monastic libraries of Tibet.—B.K.

- 340 Singh, Sanghasen : —*Buddha Theory of Karma : An Appraisal*.

GI, IV, Nos. 2-3, 1980, pp. 19-23.

The Buddha distinguished *Karma* in the normal sense of performing any action with *Karma* ■ was understood in terms of the theory of *Karma*. In the famous *Cātuvāṃṣapārisuddhi* scheme, his definition of *Karma* was the meritorious act done in the context of the present-tense. The Buddha had made three categories of *Karma*—*kāyika*, *vācika*, and *mānasika*. Among them he had given the highest importance to the *mānasikakarma*. According to Buddha, the *sugati* and *duggati* (good or bad stages) of living beings are directly related with one's own *subha* or *asubha* *karmas*. *Karma* and *punarjanma* (rebirth) stop at the stage of *Nirvāṇa*. In his very doctrine of *Anātmavāda* (non-soul) denying the existence of soul on one hand, Buddha accepts the theory of rebirth on the other. The author quotes a number of passages from both early and late text in support of this view of the Buddha Theory of *karma*. — Author.

341. Talim, Meena V. : —*A Buddhist Inscription in Kutch*.

Ind., XX, No. 2, 1983, pp. 79-82.

See Under See. IV.

342. Tatia, Nathmal : —*Parallel Developments in the Meaning of Parijñā (Prakrit Pariṇṇā, Pali-Pariññā) in the Canonical Literature of the Jainas and the Buddhists*.

JJVB, IX, Pts. 4-6, 1983, pp. 39-47.

The canonical literature of the Jainas and the Buddhists contains terminology which can be clearly distinguished for its peculiarity from that of the other system of Indian thought.

The aim of this paper is to show the important role that the word *parijñā* played in the development of ■ valuable doctrine that had ■ deep influence on the spiritual disciplines of the Jainas and the Buddhists and to observe similar thinking in Patañjali's Yoga philosophy ■ well as in the western thought. There are a good many

words like *parijñā* which had a parallel development in Jainism and Buddhism. A comparative and critical study of them is bound to throw welcome light on ancient ideas that played a definitive role in the growth and development of Indian thought and culture, and to provide an opportunity for the study of cognate ideas that flourished in the western world.—Author.

343. Thakur, V.K. :—*From Mahāyāna to Hīnayāna : A Study in Cambodian Buddhism.*

JOIB, XXXIII, Nos. 1-2, 1983, pp. 123-131.

Cambodia has a sparse population, of which the Khmers make seventy percent. They are called 'Mon-khmers' and they had predominantly Brahmanical culture. They had embraced Buddhism. Cambodian kings bore Sanskrit names, government and polity was a proto-type of the contemporary Indian system, they had caste system as in India, the Brāhmanās enjoyed the most privileged place in the social ranking : Sanskrit learning flourished and everything was of Indian pattern. Funan was a purely Hindu state although its population was Buddhist. Since its origin as an independent Buddhist sect, Mahayanism came very close to Brahmanism. During the 9th-10th centuries Buddha was accepted as one of the incarnations of the Brahmanical god, Viṣṇu. The deities of both the religions were interchangeable and the forms of worship became alike. The Buddhists included Brahman, Viṣṇu and Śiva also in their worship. Thus there was no distinction between Mahayanism and Hindu Brahmanical religion. The change took place after the reign of Jayavarman VII. He impoverished the people with heavy taxation and insatiable demands for forced labour and military service for the construction and maintenance of innumerable temples, which ultimately proved disastrous to the Kingdom. King Suryaverman-I (944 A.D.) brought drastic changes in religious practices and Cambodia was converted to Theravāda Buddhism i.e. Hīnayāna. A concise history of this change has been given in this monograph.—D.D.K.

344. Thera, Bhikkhu Amritananda :—*A Short History of Theravāda Buddhism in Nepal.*

MBO, XCI, Nos. 10-12, 1983, pp. 201-204.

Bare outlines of the history of Theravāda Buddhism in Nepal are given side by side with the deep personal experiences of the author which went a long way in shaping the present state of Buddhism in Nepal. It relates many note worthy events of the first part of this century which speak of the socio-religio-political climate of Nepal, India and Tibet.

The first Theravāda monastery in Nepal 'Ananda Kutī Vihara' was established in Nepal in 1943 by Dhammaloka Mahā Thera. At present there are 12 *vihāras* in Kathmandu valley and 15 outside the valley, and monks are studying the Buddhist literature. About 300 books and pamphlets, written by different monks, have been published, so far in Nepal. The work of the Theravādian monks for the last 40 years in Nepal, has resulted in an all-round awakening among all Buddhist sections.—S.M.M.

345. Tosaki, Hiromasa :—*Remarks on J.W. de Jong's Notes on the Suvikrāntavikrāmiparipṛcchā-Prajñāpāramitā Text.*

JIBS, XXXI, No. 2, 1983, pp. 8-12.

de Jong's 'Notes on *Prajñāpāramitā* Texts : 2. The *Suvikrāntavikrāmiparipṛcchā*, *Prajñāpāramitā* and Related systems : Studies in Honour of Edward conze, ed by Lewis Lancaster, Berchelery Buddhist Studies Series, I, 1977, pp. 187-199, contains useful information and valuable suggestions. This paper remarks on some of the notes by de Jong.

1. de Jong, p. 188 14-p. 189. 1 : T. agrees with *ayaṃ prajñāpāramitānirdeśaḥ*, instead. 2. de Jong, p. 190. 33-37 C : . (P. 1068 a. 14-16) has *nājñānenājñānam iti ucyate* before *nāpijñānena jñānam iti ucyate*. 3 de Jong, p. 191. 15-28 : No decisive reason to say that Hikata's punctuation is not correct. He seems to follow C. (P. 1068 a 26-28). According to Ti, a full stop must be placed between *viṣayaṃ* and *ayaṃ* as de Jong does. But it is impossible to determine the original reading. 4. de Jong, p. 192, 36 : *Dhātuḥ* is found in C. and it agree with S. 5. de Jong, p. 193.2.4 : Tibetan *de* is not necessarily *te* in Sanskrit. Probably 'Buddhadharma' is not a designation for the (real). *Buddhadharma*. 6. de Jong, p. 193. 31-33 : C. (1071 C. 24-26) translates *na bodhau cittam paśyanti, na elite bodhim paśyanti*, though the order of the sentences hereabout different from S. 7. Not necessary to read *saṃdhāyanti* instead of *saṃdhāyanti* 8. de Jong, p. 194. 32-34 : *nirdeśaśravaṇāya gacchaty* (p. 43.3) should be read : *ni-deśaḥ śravaṇāya gacchaty*.

9. de Jong p. 195.7.8 : No word corresponding to *tasyā* is found in C.C. (P. 108592) abridged the word *Prajñā Pāramitāyā*, as the preceding *prajñāpāramitāyāḥ* (p. 43-23) comes down in function to this passage. C. agrees with S. 10. de Jong p. 195. 30-33 : C. unlike *tī*, has *asaṅgalakṣaṇeṣu saṃjanti balapṛthajanāḥ*. 12. De Jong p. 196.4.8 : Hikata reads *tasyā evo*, instead. Tosaki does not omit *dharma*. 13 de Jong p. 197. 29-34 *tī* has no *mi-rio-gpa*, but *rtog-pa*.

With relevant quotations from de Jong's notes, the author documents his remarks.—S.M.M.

346. Tzong-Tao, LUO :—*AU Sujet du, Terme BIAN les Procédés d'Adaptation des Textes Bouddhiques aux BIANWEN (Concerning the Term BIAN : the Procedure of Adaptation of Buddhist Texts of BIANWEN). (French).*

JA, CCLXIX, Nos. 1-2, 1981, pp. 151-158.

For a long time since the introduction of Buddhism in China, the sūtra's translations were the only means for its diffusion. But these certainly did not reach the masses. So a more popular method, that of chanting called "sujiang" was developed for the propagation of Buddhism. The language used in the text of the 'sujiangs' was very close to the generally spoken language unlike the sūtras and indeed no heed was paid to maintain an elegant language. Although all texts were of Buddhist origin as in the sūtras, Chinese elements like 'classics' historic acts, traditions, philosophy, etc. were included in the chants which became so disproportionate that these became a completely different type of teachings and came to be known under the specific name of BIANWEN. The term BIAN signifies 'to transform the ancient form'. As such, BIANWEN is a new type of literature born of this transformation.

The author, here, presents methods of adaptations of the texts of BIANWEN. It is developed by the reorganisation and simplification of sūtras. The stories are cut short in a very simple language. They were often changed in order to lay more emphasis in some particular scenes. BIANWEN is result of mixing of various sūtras : different versions of the same story were found in different sūtras in India. In China these multiplied and even more variations came into existence, which finally became almost two separate stories.

Thus all the ways of developing the BIANWEN were based on one criterion : propagation and diffusion of Buddhism at all costs. Language, faithfulness etc. rendered the stories more vivacious and accessible to the public.—N.D.G.

347. Vyas, R.T. :—*Roots of Śaṅkara's Thought.*

JOIB, XXXII, Nos. 1-2, 1982, pp. 35-49.

See Under Sec. XII B.

XIIB-PHILOSOPHY AND RELIGION (NON-BUDDHIST)

348. Bagchi, A. :—*Comparative Aesthetics and the Indian Standpoint.*

OH, XXX, Pt. 1, 1982, pp. 1-20.

The condition of sleep and the aesthetic condition are the two opposite extremes of the psychic being of men carried through the relativity-dynamism of over-whelming one another between the two dimensions-conscious and unconscious. The psychology of dream work and the psychology of art work are to pursue their own respective different courses. Alamkāra or art-work of the aesthetic *sahrdaya* condition has its own different laws of pept cs dynamism determined by the pept cs self-stimulation, as opposed to the bio-chemical automation of sleep, of the organic being of man. Thus the first and foremost difference between dream-work and alamkāra or art-work lies in that the rise of pept cs is basically incompatible with the condition of sleep under dream, while the same is basically congenial to the aesthetic *sahrdaya* condition of art to give self-stimulative pept cs. Life's urges pass through all sorts of amendment, distortion and disguise before they can rise in their pept cs realisation as the dream of sleep. Those, on other hand, manifest in full glory in the pept cs of art as *rasa* or tasting of the *sthāyībhāva* or the permanent instinct of life.

All this comprehensive contextualistic view of aesthetic perception would find itself echoed in the Indian alamkāra-cum-rasa theory of art given by Bharata and Abhinavagupta.—D.D.K.

349. Bamzai, P.N.K. :—*History of Vaiṣṇavism and Kṛṣṇa Cult in Kashmir.*

JOIB, XXX, Nos. 3-4, 1981, pp. 214-222.

Kashmir remained submerged under a long current of religious activities. In the Purāṇic texts, there are references to Vaiṣṇava cult which gained much popularity since the kingdom of Vikramāditya (6th century A.D.). Later, this cult grew conjointly alongwith the Śaiva cult since about 9th century A.D.

Though, in 11th century, Harṣa destroyed a number of temples for filling his empty treasury with costly metals amply found there and

thereby demoralised the religious trend in the state, yet the Vaiṣṇava cult was re-established by the visit of Rāmānuja in that valley. There this cult was so strong that the Kashmir recensions of the Vaiṣṇava texts had to be prepared.

The influence of Vaiṣṇavism was so deep on the soil of Kashmir that this cult could not be uprooted even by the Muslim kings who declared Persian as the court language since 15th century onwards. Even then, from 18th century, a number of temples were dedicated to various Vaiṣṇava deities.—A.C.D.

350. Bhatt, S.R. :—*On the Validity of Inferential Knowledge in Indian Logic.*

IPQP, X, No. 3, 1983, pp. 323-327.

The problem concerning the validity of inferential knowledge can be approached in the context of Indian logic from two different angles. It can be asked whether it is a *pramāṇa*. The Cārvāka thinkers, Bhartṛhari etc reject the validity of *anumāna* (inference) while most of the other thinkers accord validity to inferential knowledge.

On the basis whether validity is intrinsic (*svataḥ*) or extrinsic (*parataḥ*) characteristic of knowledge the Indian thinkers are divided into two camps. The Buddhist logicians Dignāga and Dharma-kīrti advocate the theory of intrinsity in opposition to the Nyāya thinkers most of whom insist on extrinsity.

In reference to Mīmāṃsā, Prabhākara approximates the Buddhist position but Kumaril draws away from it. Though both of them advocate the *svataḥ* theory in Kumaril it gets very much diluted. Though Prabhākaras' position is as regorous as that of Buddhist, the Buddhist exposition of *svataḥ* theory is more elaborate. Its real contrast and a conflict is available in Nyāya tradition.—Author.

351. Bhattacharya, D.C. :—*Yoga Psychology of Patañjali and Some Other Aspects of Indian Psychology.*

OH, XXX, Pt. 2, 1982, pp. 91-100.

One should acquire *parā vidyā* i.e. supreme wisdom and *aparā vidyā* i.e. inferior learning should be acquired, then only we can solve the problems of life and death. One enjoys immortality through *vidyā*. *Vidyayā amṛtamaśnute*—one enjoys *amṛta* through *vidyā*. By *aparā vidyā* one knows all the secrets of nature, as was spoken by Narada to Sanatkumāra and there by acquire skill and power to meet all

external problems of life. Through *Parāvidyā* one transcends misery and death, and attains immortality.—D.D.K.

352. Bhattacharya, Dinesh Chandra :—*Yoga Psychology of Patañjali and Some Other Aspects of Indian Psychology.*

OH, XXIX, Pt. 1, 1981, pp. 75-77.

Relates the theory of *līṅga-śarīra* and *ātivāhika śarīra* as available in Sāṃkhya system of Patañjali. Compares the concept with *Pravacana-bhāṣya* of Vijñānabhikṣu, *Bhagvadgītā*, Buddhist and Jaina philosophers. Discusses the state of death wherein mind remains in a senseless condition. Also refers to similar situation described in Upaniṣads and tries to support the views of Patañjali with the views of Śaṅkara. Concludes with the remarks that all Indian philosophers except the materialists admit rebirth of the individual soul after death, and, therefore, a state of *marāṇa* with some consciousness (cognitions) dormant due to the absence of a body (brain) and sense organs.—N.K.S.

353. Bhattacharya, Dinesh Chandra :—*Viparyaya, Mānasavibhrānti, Kalpanā (Illusion, Hallucination and Fancy).* (Hindi).

OH, XXIX, Pt. 1, 1981, pp. 78-82.

States *viparyaya*, *bhrānti*, *bhrama* as a synonymous terms meaning error or illusion. Compares Kaṇāda's views referring to *avidyā* as error. Compares the concept as available in Yoga Philosophy of Patañjali-*viparyaya* false cognition not founded on what appears (in the cognition). Explains with the help of commentaries on Yoga Śāstra of Patañjali. Puts for the Indian theories on error known as *khyātivāda*, other possible names given by six schools are : *anyathākhyāti*, *vivekakhyāti* or simple *akhyāti* etc. Follows the views of the different schools of Indian philosophy on the problem. Next term taken for discussion is Hallucination – false cognition formed through defect in mind and not through any external defect of form. Views of scholars like Jayanta Bhaṭṭa, Śrīdhara and Vācaspati-miśra are discussed in details on the problem as posed by Patañjali's Yoga Śāstra.—N.K.S.

354. Bhattacharya, J. :—*Śāṇḍili : One of the Yoginīs in Ancient India.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 199-204.

See Under Sec. XI.

355. Bhattacharya, Ram Shankar :—*A Purāṇic Objective Division of Smell (gandha) Not Found in the Works of Philosophy.*

Pur., XXV, No. 2, 1983, pp. 246-253.

Logicians i.e. followers of the Nyāya-Vaiśeṣika philosophy assert that smell, an attribute of *bhūtas* (elements), is of two kinds : *surabhi* and *asurabhi*. A careful comparison of this division of smell with that of *rasa* (taste), *rūpa* (colour), *sparsa* (touch) and *śabda* (sound) reveals that the principle of dividing smell is different in nature from that of dividing taste, colour, touch and sound. It is a logical fault to apply two different kinds of principles in dividing the aforesaid five attributes. The Logicians' division of smell is subjective—it positively proved from the Bhāṣya of Vātsyāyana which divides smell into *iṣṭa*, *aniṣṭa* and *upekṣaṇīya*. The later logicians had rejected the third form of smell as it is difficult to realise. This division is evidently based on Dharmaśāstra and it is clear that it is not a strictly objective division. The *surabhi* and *asurabhi* of the logicians are not the same as the *sugandhi* and *durgandhi* of Āyurveda. No authoritative works on Nyāya-Vaiśeṣika use these words in connection with the division of smell. Objective divisions of smell in the Itihāsa-Purāṇa works. Reason for conceiving the non-objective division, Classification of smell by modern scientists and Nature of the Purāṇic presentation are the main topics discussed in this paper.—D.D.K.

356. Biswas, S.B. :—*Some Reflections on Sāmānyalakṣaṇa Pratyakṣa.*

OH, XXX, Pt. 2, 1982, pp. 59-84.

The genesis of the concept of *sāmānyalakṣaṇa* may be traced back to the period of Gaṅgeśa. According to the Naiyāyikas, perception depends for its emergence upon sense object contact. In ordinary cases of perceptual cognition, the object perceived by a particular sense is always present to the corresponding sense organ. But it is just possible that there may be cases of perception where the object to be perceived is not present to the senses.

A debate on this idea has been made in the present paper and the views of great luminaries in Nyāya have been elucidated.—D.D.K.

357. Chaturvedi, Archana :—*Advaita Vedānta kā Siddhi-Vāṁmaya evam Brahmasiddhi (Brahmasiddhi and Siddhi Literature of Advaita Vedānta). (Hindi).*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 111-115.

Under the Indian philosophy, a series of philosophical works are

found which end their titles in *siddhi*, such as *Iṣṭasiddhi*, *Naiṣkarmyāsiddhi* and so on. This type of work constitutes the *siddhi* literature. There is a very important work on Vedānta by Maṇḍana Miśra entitled *Brahmasiddhi*. Here, the term *siddhi* is used in the sense of *nirṇaya*. The work *Brahmasiddhi* presents a detailed study about the concept of the Advaita Vedāntic view on *Brahma*. So much significance was attached to this work by the Advaita sect that it had four voluminous commentaries by four great commentators who are very famous in the field of Indian Philosophy.—A.C.D

358. Despande, U.S. :—*Smṛti in the Brahmasūtra*.

JOIB, XXXI, No. 4, 1982, pp. 332-339.

See Under Sec. XV.

359. Dwivedi, K.N. :—*Saṁskṛta-Sāhitya men Bhāgavata Dharma (Religion of Bhāgavata in Sanskrit Literature). (Hindi)*.

SPRJ, VI, Pt.1, 1983, pp. 43-52.

See Under Sec. III.

360. Giridhar, Yogeshwar :—*Yogic Cleansings : the Śaṭkarmas*.

VII, XXI, Pts. 1-2, 1983, pp. 68-72.

Yogic cleansings or *śaṭkarmas*, i.e. *neti*, *karpadhauti* *trāṭaka*, *vārisāra* and *vasti* etc. are very old in practice but found first inclusion in *Gheraṇḍasaṁhitā* and *Hathayogasamhitā*. These treatises may have picked them from the *pañcakārma* of *Āyurveda*, since both the systems employ them for cleansing and purification of internal organs. However, the *śaṭkarmas* are performed daily using pure water for spiritual end while *pañcakarmas* are resorted to only as the therapeutic measures when necessary with medicated solutions.—R.S.

361. Gupta, Nirmla Rani :—*The Concept of Rejoinder (Jāti) in Indian Logic*.

BV, XLI, Nos. 3-4, 1981, pp. 64-68.

Jāti, a logical term included under 16 categories in *Nyāya Śāstra*, helps indirectly to attain the real knowledge (*tattvajñāna*) and the highest good (*nirāśreyasa*). Sophism (*jāti*) is a vicious argument (*asaduttara*), which is incapable of the negation and establishment of a proposition. The term *jāti* is generated by the root *jan* to produce. According to this derivation *jāti* can be understood as a pseudo-argument, which comes out from the intended probans (*sādhana* or

hetu) of the proponent (*vādi*), used by the opponent (*jātivādi*) to negate the probandum (*sādhycdharma*) of the proponent.---A.K.V.

362. Hegde, R.D. :—*Bhāvivikta and His Metaphysical Objectivism*.

GI, VII, Nos. 1-4, 1983, pp. 29-37.

Bhāvivikta is among the names of Cārvāka scholars whose views are quoted and refuted in rival systems, the biased viewpoint of the latter notwithstanding. He can be identified as a Cārvāka teacher propounding distinct metaphysical concepts. In his metaphysical quest he is an objectivist who bases his arguments on facts experienced and realized through perception. Against the upholders of *Svābhavayāda* he offers no pragmatic value to the process of inference. He asserts that soul is an aggregate of four gross elements and he rejects any idea of survival of self after death. Being a preceptor of an independant school of Cārvāka system, he influenced the thoughts of his successors greatly. — S.M.M.

363. Hino, Shoun :—*Sureśvara on Nididhyāsana*.

BV, XL, No. 4, 1981, pp. 1-8.

In this paper, the author has tried to present the purport of the term *nididhyāsana* as is taken by Sureśvara, an immediate pupil of Śaṅkara. By analysing the meanings of the terms *śravaṇa*, *manana* and *nididhyāsana* in the light of a number of authors of the Vedānta school, the scholar concludes :

(i) That *nididhyāsana* is the final culmination of *śravaṇa* and *manana*. (ii) That this is the *vākyārtha* in knowledge-situation. (iii) That this *vākyārtha* is *viññāna* and is not the knowledge of the Brahman. (iv) That the knowledge of Brahman is a *vākyārtha* which is secured by *sambandha-traya-jñāna*. (v) That *nididhyāsana* and *sambandha-traya* are not acts because there is no utility of action as the names of liberation.—A.C.D.

364. Jain, J.P. :—*Points of Resemblance between Jaina and Buddhist Traditions*.

JJVB, VII, Nos. 3-4, 1981, pp. 3-4.

See Under Sec. XII A.

365. Jaina, S.C. :—*The Śruta Knowledge and the Sense of Manas*.

JJVB, VII, No. 1, 1981, pp. 9-14.

The *manas* of Jaina philosophy is different from the mind of modern psychology. Jainism lays down that the *mati* (sensuous) and

śruta (perceptual) knowledge are found in all the organisms irrespective of the senses they possess. Further the *śruta* knowledge proceeds by admitting the instrumentality of the sense of *manas*. Jainism distinguishes between the subjective (*bhāva*) and the objective (*dravya*) senses. By *bhāva* it means a spiritual capacity while *dravya* means physical senses

The present paper is a discussion of the views of the old Jaina thinkers about the *śruta* knowledge and the sense of *manas*.—Author.

366. Jha, K.N. :—*Navyanyāyasyodbhavo Vikāśaśca* (The Origin of Navya Nyāya and its Development). (Sanskrit).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 165-172.

The era of Navya-nyāya dawned with the celebrated work of Nyāya, *Tattva-cintāmaṇi* by Gaṅgeśa Upādhyāya and ran smoothly for a long time upto the time of commentaries on *Didhiti*. In spite of a halt in this rich tradition of teaching as well as writing of this type of literature in this present age, the method and style of analysis established by this school may be traced in other śāstras especially while discussing a crucial point of their own fields and trying to bring it out of the controversies put by the opponents or by those belonging to other schools.—A.C.D.

367. Kambi, V.S. :—*Yoga in Kaṭhopaniṣad*.

ABORI, LXII, Pts. 1-4, 1981, pp. 243-251.

The author of this paper tries to explore the idea of yoga as an instrument to self-realisation depicted in the *Kaṭhopaniṣad*. After a thorough examination of a number of *mantras* from this Upaniṣad, the author draws the conclusion that three types of yoga technique (*prāṇayoga*, *manoyoga* and *buddhiyoga*) are described here. These techniques are serially accepted and are put to use by systematic synthesis and analysis. The science of self in the Upaniṣad is made more and more perfect, stage by stage, till it reached the ideal stage in the field. This is the yoga as depicted in the *Kaṭhopaniṣad*.—A.C.D.

368. Katz, Nathan :—*Buddhism and Marxism on Alienation and Suffering*.

IPQP, X, No. 3, 1983, pp. 255-262.

See Under Sec. XII A.

369. Kekarje, R.S. & Gharote, M.L. : - *A Note on the Words Haṭhayoga and Rājayoga.*

JOIB, XXX, Nos. 3-4, 1981, pp. 198-204.

This paper attempts to clear the meanings of the terms *Haṭhayoga* and *Rājayoga* which are commonly taken, these days, as two different schools of Yoga philosophy. Actually, this is not the fact. *Haṭhayoga* means the process of Yoga through which the control over mind, *prāṇas* and physique is achieved while *Rājayoga* signifies the process of the same through which one enters into *saṁādhi*. Both these terms, *Haṭha* and *Rāja*, only indicate the difference of the process of the same Yoga technique which are particularly adopted for achieving a peculiar goal.—A.C.D.

370. Kothia, D.L. :—*Ācārya Vidyānanda aur Unakī Jaina Darśana ko Dena (Ācārya Vidyānanda and his Contribution to Jaina Philosophy). (Hindi).*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 83-91.

Ācārya Vidyānanda was a jaina scholar of 775 A.D. to 840 A.D. He was a philosopher and a logician. He enriched the jaina philosophy by his master-piece works and by providing new interpretations of various topics. His important works are ; 1. *Vidyānanda Mahodaya*; 2. *Tattvārthaśloka-vārttika*; 3. *Aṣṭasahasrī* 4. *Yuktyanuśāsanāṅkāra*; 5. *Āptapriksā*; 6. *Pramāṇa Priksā*; 7. *Śrīpurapārśvanāthastotra*; 8. *Patra Priksā* and 9. *Satyāśāsan Priksā*.—Author.

371. Krishan, Y. :—*The Doctrine of Karma and Phalita Jyotiṣa.*

VII, XXI, Pts. 1-2, 1983, pp. 53-67.

See Under Sec. XIII.

372. Krishan, Y. :—*The Doctrine of Prāyaścitta in Hindu Law and the Jaina Doctrine of Karma.*

ABORI, LXV, Pts. 1-4, 1983, pp. 109-117.

See Under Sec. VIII.

373. Kumar, S.V. :—*Kāśī : Its Meaning and Significance in the Light of Advaita Vedānta and the Purāṇas.*

Pur., XXV, No. 1, 1983, pp. 114-128.

Kāśī—its meaning and significance in the light of Advaita-Vedānta and the Purāṇas presents before us an account of the allegorical use of

this term in various Purāṇas which go to attach it utmost importance as the best place to die at for the seekers of salvation. It is not acceptable literally and the author renders it untenable through the logical contradictions supported by various scriptures. He has rightly located Kāśī and Vārāṇasī in the human body by quoting various authoritative scriptural statements according to which *varṇa* means eyebrows *nāsi* means nose. He establishes perfect symbolic similarity between *Īdā* nerve in human body. *Asi* as well as *Piṅgalā* nerve in human body as *varṇa*. These are the nerves that play a vital role in *prāṇāyāma*.

Similarly Kāśī's meaning has been well clarified by declaring it one that illumines. He proves Kāśī to be self luminous Brahman. According to this article Kāśī can be established in self by following the right path. He rightly locates all the holy-places like Kāśī, Avimukta and Vārāṇasī in the body of the man which is the temple of God in real sense. Cleanliness and purity of our mind and senses maintained through their regular wash in Mānasa Tīrtha acquaint a man with his eternal being.—I.S.

374. Liberman, Ken :—*Epistemology East and West : Yoga and Phenomenology*.

GI, IV, Nos. 2-3, 1980, pp. 11-17.

In order to meet the need of communication, the author has raised here some of the fundamental questions of yogic and phenomenological thought, each alongside the other. Heidegger and Patañjali's views on the problem of inauthenticity have been discussed in brief. The Sanskrit equivalent for inauthenticity is *avidyā* which means ignorance. Alongside *avidyā* Patañjali speaks of *aviveka*, *asmitā* and *saṃskāras*. These are the modes of ignorance. Heidegger transcends this ignorance by appealing to truth. The meaning and process of meditation and the phenomenological *epoche* has also been given in the article. In meditation one quiets the mind and watches how thoughts come and go. Patañjali in the *Yoga Sūtras* defines yoga (self-discipline) as the control of the modifications (*vṛttis*) of mind. Phenomenology, like meditation, is an attempt to get inside our involvements or *saṃskāras*.—M.R.G.

375. Lishk, S.S. & Sharma, S.D. :—*On the Principle of Conception of Clouds in Bhagawati Sūtra*.

Jant /JSB, XXXIV, No. 1, 1981, pp. 22-29.

See Under Sec. XIII.

376. Mahaprajna, Y. :—*Jaina Sāhitya ke Āloka meṃ Gītā kā Adhyāyana (A Study of Gītā with Jaina-Point of View).* (Hindi).

JJVB, IX, Pts. 4-6, 1983, pp. 1-7.

The present paper is a brief discussion of some topics of *Gītā* with reference to Jaina ideology and it has been shown that though in different languages the truth contained is identical in both.—Author.

377. Matsumoto, Shiro :—*On Philosophical Positions of Dharmottara and Jitāri.*

JIBS, XXIX, No. 2, 1981, pp. 969-786.

This paper attempts to clear the philosophical positions of Dharmottara and Jitāri by investigating their interpretations of the reason *Sahopalambha-niyama* which is applied in the *Pramāṇa-viniścaya* and according to which blue and the cognition of blue are not different from each other, because they are necessarily perceived together.

After a discussion on Jitāri's criticism of Dharmottara's interpretations of this *niyama*, the author arrives at the conclusion that :

- (i) Dharmottara should be considered to be a Vijñānavādin who advocates *Alikākāravāda*.
- (ii) Jitāri should be regarded as a Mādhyamika who advocates *Satyākāravāda*.—A.C.D.

378. Mishra, V.N. :—*Gītagovinda : Śāśvata Viraha kī Abhivyakti (Gītagovinda : Depiction of Permanent Agony).* (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 1-8.

Every song of *Gīta Govinda*, an eternal lyric of Jayadeva, relates to Govinda who is not only *sādhya* but also *sādhaka*. It invariably implies in itself a blend of emotions of joy, agony, separation and union together. The so-called sensual love apparently noticed here may lead one to the very depth of divine love that sees no end. Union and separation reaching at their climax get converted into another and thus, together they perform the eternal play of the Absolute which does not remain contended with its oneness only.—A.C.D.

379. Murthy, A.V. Narasimha :—*A Jaina Epigraph from Konakondla.*

JAHS, XXXVIII, Pt. 1, 1983-84, pp. 75-80.

See Under Sec. IV.

380. Nirbanasri & Kusumaprajna :—*Jaina Āgama Sāhitya men Āhāra (Food in Jaina Literature). (Hindi).*

JJVB, IX, Pts. 7-9, 1983, pp. 18-30.

See Under Sec. XI.

381. Pandey, P. :—*Śrī Vindhyavāsini (Śrī Vindhyavāsini : A Study). (Hindi).*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 117-128.

The Śaktipīṭha known as *Vindhyavāsini* is one of the ancient *pīṭhas* of the Tāntrika cult. This *pīṭha* seems, through literary evidences, to have gained its popularity to such a greater extent that people relating to almost all groups of Indian society used to visit this holy place from farthest regions. There are much literary evidences to suggest that this *pīṭha* was able to achieve its popularity around seventh century B.C. A follower of the Śākta cult believes this place to be one of the best places for the performance of *sādhanā*.—A.C.D.

382. Pandeya, Murlidhar :—*Āgamastantrañca (Āgama and Tantra). (Sanskrit).*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 293-301.

See Under Sec. III.

383. Prasad, M.N. :—*Jina Images in the Sonbhandāra Cave, Rajgir.*

PPB, XI, Nos. 1-2, 1983, pp. 23-28.

See Under Sec. II.

384. Raghunathacharya, S.B. :—*The Mīmāṃsakas' View of Vyāpti and Vyāptigrahopāya.*

JSAOU, III, 1981, pp. 21-28.

It has been observed since long time that Mīmāṃsakas accept verbally the *Anumāna pramāṇa* established by Naiyāyikas but differ from the latter in evolving many constituents of it, to suit their tradition. According to some philosophers among those *Vyāpti* (invariable concomitance=IC) and *Vyāptigrahopāya* (means for the apprehension of the IC=MAIC) have a noteworthy role in *anumāna*. It is very

interesting to note that regarding the present topic there is some difference between the two schools of Pūrvamīmāṃsā namely Bhāṭṭa and Prābhākara.

At present an attempt is being made in this paper to throw some light on Prābhākaras' view as well as the Bhāṭṭas' on the subject concerned which is neglected completely by the Intelligentsia of the day.— Author.

385. Roychowdhury, J. :—*Worship of Ardhanārīśvara in Ancient Bengal.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 244-245.

See Under Sec. II.

386. Rukmini, T.S. :—*Patañjali's Yogasūtras : A Synthesis of Many Yogic Traditions.*

ABORI, LXII, Pts. 1-4, 1981, pp. 213-218.

By analysing briefly some sūtras, mainly I. 33-39 from *Pātañjala-Yogasūtras*, the author holds the view that an examination of *Samādhipāda* only can prove that Patañjali had made an attempt to arrange various yogic traditions systematically within a single framework known as *Rājayoga*. This Yoga contains several elements from *Japayoga*, *Nādayoga*, *Haṭhayoga* and so on. The greatness of Patañjali lies in his skill with which he combined different traditions, into one which in spite of their differences had a similarity in their ultimate goal, *Kaivalya* or liberation.—A.C.D.

387. Sankalia, H.D. :—*Kṛṣṇa in Historical Perspective-Contribution of Kṛṣṇa Sage to Indian Culture.*

JASB, LIV-LV, 1979-80, pp. 153-157.

See Under Sec. I.

388. Satyavrat :—*On Some Readings in Neminātha Mahākāvya.*

VII, XXI, Pts. 1-2, 1983, pp. 169-178.

Neminātha Mahākāvya (NNM) of Kīrtirāja Upādhyāya (C. 1482-1518 A.D.) had been critically edited by the present author which was published from Bikaner in 1975. According to him the text of *NNM* is largely settled and does not lend itself to any massive revision. Further says that still there is a crop of patently questionable

readings that call for critical evaluation. This has been done in this paper with regards to 'Yaśovijaya Jaina Granthamālā' edition; Vijayadhanacandra Granthamālā (Siyāṇā, Marwar, Sam. 1992) and a text of an excellent manuscript deposited at 'Mahimā Jñāna Bhaṇḍāra, Bikaner (BM). The accepted readings with the references of *NNM* are given in this article with the mention of rejected readings. The author has suggested amendments for these readings also.—R.S.

389. Shah, Umakant P. :—*Minor Jaina Deities*.

JOIB, XXXI, No. 4, 1982, pp. 371-378.

It is in continuation to author's earlier paper (JOIB, XXXI, 1982, No. 3). Here nine Nāradas, eleven Rudras, twenty four Kāmadevas, Anāvṛṭta Adhivāsanā-Devī, Gaṇipitaka-Yakṣarāja and Tribhuvana-svāminīdevī have been described in detail as minor Jaina deities.—Author.

390. Sharma, Krishna Kant :—*Vyākaraṇa-Śāstre Āgama Prāmāṇyam*
(*Āgama as Pramāṇa in Grammar*).
(Sanskrit).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 287-294.

See Under Sec. IX.

391. Sharma, R.M. :—*Concept of Puruṣa in Indian Philosophy*.

JOIB, XXX, Nos. 3-4, 1981, pp. 165-171.

The idea of *Puruṣa* is rooted in the *Ṛgveda* and flourished in almost all the prominent systems of philosophical thought in India. An attempt has been made to present the philosophical concept of *Puruṣa* in six systems of Indian Philosophy and to find out various important usages and meanings of *Puruṣa* available in the *Saṁhitās* and *Upaniṣads*.

In the *Ṛgveda*, *Puruṣa* has been said as the creator of the whole universe and all pervading. In *Upaniṣadic* thought it carries different meanings. In the *Bṛhadāraṇyaka*, the *Puruṣa* has been described as witness and unattached and in the *Kaṭha*, as the Supreme Reality. The *Muṇḍaka* presents two types of *Puruṣa*—the witness and the enjoyer or experiencer. In the *Mahābhārata*, the *Puruṣa* has been taken as the creating base of the *Puruṣas*. In the *Bhagavadgītā*, the *Puruṣa* has been referred to twenty times, mainly as man, *Jīva*, witness and approver, *kṣara* and *akṣara*, *viśvarūpa*, *Puruṣottama* and Ultimate Reality.

Among the six systems the Naiyāyikas and the Vaiśeṣikas accept *Puruṣa* as *Sarvagūṇasampanna*. As regards the Sāṃkhya system it is mainly based on the concept of *Puruṣa* and *Prakṛti*. The main *Puruṣa* of the Sāṃkhya is one and that is *jñā* but the unliberated *Puruṣas* are many. The liberated *Puruṣa* of Sāṃkhya is never associated with *Prakṛti* and thus it exists separately at the state of *Mukti*. The *Puruṣa* of Yoga system is very much parallel to the concept of *Puruṣa* of the Sāṃkhya. In the system of Mīmāṃsā there are two types of *Puruṣa*—the *Baddha-puruṣa* and the *Mukta-puruṣa*. As regards Vedāntin, he accepts *Puruṣa* as *Paramātman* and creator of all, like the *Puruṣa* of *Ṛgveda*. And the advocates of Advaita like Śaṅkarācārya, propound the concept that the *Puruṣa Tattva* is Supreme Being and its attainment is final goal of human life.—B.K.

392. Sheridan, Daniel P. :—*Bhāgavata-Purāṇa : Sāṃkhya at the Services of Non-dualism*.

Pur., XXV, No. 2, 1983, pp. 206-234.

The *Bhāgavata Purāṇa* is a combination of Vedāntic non-dualism and Vaiṣṇava devotionism. It was not influenced by Śaṅkara's absolute non-dualism. Instead it represents a non-dualism which accomodates the reality of the universe, and of individual selves in it within the all-encompassing reality of Brahman. Brahman by means of his creative energy (*māyā*) has evolved the universe from his reality. It never ceases to be his own substance and returns eventually to its sources in Brahman. The *Bhāgavata-Purāṇa* usually relies on the variegated Vedāntic vocabulary but in addition it often uses a Sāṃkhya terminology. Here non-dualism means that there is only one existent. In the course of a lengthy discourse by Brahmā, who is the first created being derived from the Supreme Being, to Nārada, Brahmā sums up his insight into Bhagwan: "The Bhagwan, all-creating, has been explained to you my son; in brief there is no other thing than Hari, neither actual nor potential". Sāṃkhya and Vedānta have their roots in the Upaniṣads and terminology of both these systems have been discussed in this article.—D.D.K.

393. Shiv Kumar :—*Knowledge and its Genesis in Sāṃkhya-Yoga*.

ABORI, LXII, Pts. 1-4, 1981, pp. 17-32.

The Sāṃkhya-Yoga holds that knowledge is located in *buddhi* which is the real cogniser. *Buddhi* being insentient in nature cannot know itself and also the knowledge is not self revelatory. So it can perceptually cognisable by something other than itself. The cogniser is pure consciousness, *Puruṣa*, which is witness of *buddhi-vṛtti*.

The active agent in the process of rise of knowledge is *buddhi* and the role of *Puruṣa* is that of a passive witness through its mere presence. Their relation is mere contact. As such the immutability of *Puruṣa* is retained in its empirical state as well.

Thus the Sāṃkhya-Yoga retains the absolute dualism at the transcendental as well as empirical state of *Puruṣa*. It does not deviate from its essential condition at any state. --A.C.D.

394. Shiv Kumar : - *Sāṃkhya-Yoga Concept of Time*.

ABORI, LXIV, Pts. 1-4, 1983, pp. 129-135.

This article contains a most exhaustive treatment of time according to eminent Indian philosophers like Patañjali, Kaṇād, Kapil, Vyāsa and similar other luminaries. Sāṃkhya-Yoga does not accept time as an independent category. The convention of terms of prior and posterior, compels Sāṃkhya-Yoga to clarify its stand in this regard. Both the systems hold that time is the duration in activity. The modern scholars like Vimala Karnatak ignore the difference between Sāṃkhya and Yoga in this context. The Yoga believes that moment is the smallest unit and its objective nature cannot be denied, but the Sāṃkhya would consider such a notion also under conceptual reality. Yoga admits that the particular modification of atom determines the usage of time while the Sāṃkhya texts would assign such a causality to activity psychological or physical. views of Vijñānabhikṣu, Jayamaṅgalā, Kṣemendra etc. try to interpret these two systems in their own ways but the presuppositions in Nyāya-Vaiśeṣika and the Sāṃkhya-Yoga lead to some fundamental differences. --D.D.K.

395. Shukla, Badri Nath : - *Svasvāmi-Bhāva (The Term of Being Subject and Object)*. (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 71-73.

In this paper the author discusses the nature of the term *Svasvāmi-Bhāva*. The term is a compound of two terms *svatva* which signifies *yatheṣṭa-viniyoga-karmatva-yogyatā*, i.e. capacity of being object of use in the desired manner, and *svāmitva* which signifies *yatheṣṭa-viniyoga-karitriva-yogyatā* i.e., capacity of being subject to use the object in the desired manner. -- Author.

396. Shukla, J.M. : - *Bhāva and Abhāva According to the Grammarians*.

JASB, LII-LIII, 1977-78 (1981), pp. 260-267.

See Under Sec. IX.

397. Singh, Bhagwant :—*Jaina Darśana evam Advaita Vedānta : Eka Tulanātmaka Vivecana (Jaina Philosophy and Advaita Vedānta : A Comparative Study)*. (Hindi).

JJVB, IX, Pts. 4-6, 1983, pp. 18-22.

Both the Jaina philosophy and Advaita Vedānta have an important place in Indian tradition. There are similarities and dissimilarities between the two. These are the topics which have been discussed here briefly. — Author.

398. Sinha, Debabrata :—*The Phenomenological Perspective and the Indian Philosophical Tradition*.

IPQP, X, No. 3, 1983, pp. 277-293.

The present paper shows, how, in principle, the phenomenological philosophy of the West (particularly, Husserlian) could have meaningful relevance towards an attempted re-understanding of the philosophical tradition(s) of India. On the other hand such relevance is also indicated towards thinking afresh the positions and problems arising in philosophical thought under the focus of the cross cultural perspective derived from comparison.

Phenomenology was introduced by Husserl as early as 1910/11 as a programme for total reform aimed at presuppositionless philosophy, based on strict evidence of intuition. Phenomenology, thus proposes the open programme of a critique of experience from the transcendental stand point originally conditions for the possibility of experience grounded in the immanent region of consciousness. Of all the classical systems of India, Advaita Vedānta bears the closest relevance to the phenomenological perspective and the present paper is an attempt to work out the themes of mutual relevance.— Author.

399. Srivastava, S. :—*Jaina Kavi Somadeva Sūri kī Śaiva Dr̥ṣṭi (The Śaiva Philosophy of Jaina Poet Somadeva)*. (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 47-50.

Ācārya Somadeva Sūri was a Jaina saint but he was deeply influenced by Śaivism. Two of his works, viz., *Yaśastilaka Campū* (YC) and *Nītivākyāṃṛtam* (NV) are available. Through YC the ācārya has conveyed the culture of non-violence while NV deals with such topics as religion, economics and politics etc. Here, in this paper

Saiva philosophy has been discussed in brief and it has been shown that Ācārya Sūri has used this philosophy in his YC.—Author.

400. Sukla, B.C. :—*Social Genesis of Prāyaścitta.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 236-239.

See Under Sec. VIII.

401. Tiwari, Ramchander :—*Vāsudeva Upāsana kā Prārambha (The Beginning of Vāsudeva Worship).* (Hindi).

PPB, XI, Nos. 1-2, 1983, pp. 135-144.

See Under Sec. XV.

402. Tripathi, Gadadhar :—*Ātmānveṣaṇa kī Cārvākīya Dṛṣṭi (Self Realization—A Study Based on Cārvāka).* (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 99-102.

Since the birth of a man on this earth, man has been eager to know about the Universe. Curiosity has forced him to think about his form, his destiny and the basis of his existence. The most dominant viewpoint of Indian philosophy, through ages, has been that soul is eternal and body is perishable. But negative viewpoints also did develop here from time to time. The most important view is that of Cārvāka school which held the body as supreme and that to provide comfort for the body is the main *puruṣārtha*. This school discards the theories of rebirth and salvation.

Of course this viewpoint can stand nowhere before the Indian ideals.—Author.

403. Tripathi, Harihar Nath :—*Bhāratiya Tantra aur Vaidika Śīla (Indian Tantra and Vedic Śīla).* (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 217-228.

See Under Sec. III.

404. Upadhyaya, S.A. :—*Eschatology of the Ancient Iranians.*

BV, XLIII, Nos. 1-4, 1983, pp. 59-79.

The term 'eschatos', in Greek meaning 'last' and 'logos' meaning 'discourse'. Eschatology means 'doctrine of last or final things'.

which involves discussion of topics like soul's journey after death, enjoyment of the fruits of worldly actions, the Lord's judgement, transmigration of the soul, the final judgement, and the relation of the dead with the living.

The peculiar religious notions regarding the above of the ancient Iranians, based upon scriptural sources like Zend Avesta, are discussed, quoting therewith in footnotes parallel instances from the Vedic passages to contemplate over the similarities and differences.

Unlike some schools of Indian Philosophy, renunciation is not advocated by the ancient Iranians, rather it is hoped that Ahur Mazda will change this creation into divine kingdom. This is the only world where one can prepare for journey to heaven. Right thought, Right word and Right deed are the three things to be followed and one must live an honest and pious life.—S M.M.

405. Vajapeyi, K. D. : —*Sāttvata Vaiṣṇava Dharma ke Mahān Srota : Śrīkṛṣṇa (Śrīkṛṣṇa : Main Source of Vaiṣṇava Cult). (Hindi).*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp 101-109.

There are so many evidences which prove that Śrīkṛṣṇa has been the main source of the *Bhāgavata Dharma*. Almost since the 1st century A.D. one finds an unbroken chain of evinces which throw light on the gradual development of this cult upto the end of the medieval period. Not only literally but also archæologically, one can gather a very large number of descriptions which narrate the story of dawn and development of this cult. — A C.D.

406. Varakheikar, A.N : —*Development of Epistemology in Indian Logic.*

JSAOU, III, 1981, pp. 59-74

The origin and development of Indian epistemology from the Vedic times through different systems and its subsequent full fledged treatment in the Indian logic are briefly noticed. The four factors viz. the knowledge, the knower, the source of knowledge and the knowable, are discussed and the topic of extrinsic validity of knowledge as per the Nyāya in preference to the intrinsic validity of the Mīmāṃsakas is dealt with. The four sources of knowledge according to the Nyāya are analysed. The Nyāya's denotation of the words and categorisation of knowledge into *pramā* and *apramā* and the latter into *smṛti*, *saṁśaya*,

tarka and *viparyaya*, are briefly described against the views of some opponent schools.—S M.M.

407. Venkatachari, K.K.A. : *The Role of Śrī and the Concept of Puruṣakāra*.

JASB, LIV-LV, 1979-80, pp. 186-192.

The Viśiṣṭādvaita tradition recognises *bhakti* as an instrument of worship for the glory of the realisation of the ultimate. It accords supreme significance to the role of the consort of the Lord. She is known as Śrī, the very embodiment of the most magnificent and resplendent form. The Vedas describe Śrī as possessing divine attributes, the foremost among them being mercy or benign compassion. Āḷvandar, the great Vaiṣṇava savant of the 10th century A.D. sings Her praise in *catuṣśloki*. The Viśiṣṭādvaita Philosophy believes that the succour of the Ācārya can help to have the grace of Śrī. This came to be recognised as *Puruṣakāra*.

Śrī plays the unique role as the guardian angel of the soul. She has the quality of propitiation and assuaging the anger of the Lord towards erring human souls. *Lakṣmī-Tantra*, a Pāñcarātra Text gives a detailed description of Her munificence. *Puruṣakāra*, in the Śrī-Vaiṣṇava tradition, means the intercession of some one between the Soul and God. Śrī plays the role of the mediator between the Soul and God. The origin of the word *Puruṣakāra* though obscure, may be taken as from the Sanskrit word *Puruṣakāra*—meaning keeping some one in between. The word *Puruṣakāra* has been used for the first time in *Ārāyirappāti*—the commentary on *Tiruvāymoli* by Pillan. In a later period, the Ācārya was acknowledged as the Mediator or *Puruṣakāra* between the soul and Śrī to God. The later Ācāryas built the concept of *Puruṣakāra* around 'Śrī' because 'Śrī' or 'Lakṣmī' has been described as the mother in earlier literature. They quote some instances from *Rāmāyaṇa* where Ācāryas are intercessor of Śrī. The monograph concludes with the remarks—the Lord is Supreme, Śrī is the *Puruṣakāra* Prime. The Ācārya is also a *Puruṣakāra*, though only secondary to Śrī. Thus the role of Śrī and the concept of *Puruṣakāra* in Śrī-Vaiṣṇava tradition has gained currency in granting salvation to the Soul, for the greater glory of the Lord Supreme.—D.D.K.

408. Vyas, R.T. :—*Roots of Śaṅkara's Thought*.

JOIB, XXXII, Nos. 1-2, 1982, pp. 35-49.

Setting aside the views that the non-dualism or Śaṅkara is a product of the influence of Buddhist tenets, or it is more borrowing

of technique and not tenets, it is established that the ancient tradition of tracing it to the views of Nārāyaṇa (RV.X. 90) and Padmabhāva to Prajāpati (X. 129) of the ancient Vedic times holds much truth. It is shown that the seer Nārāyaṇa in his *Puruṣa Sūkta* conceives the evolution of the Universe, as self-manifestation of *puruṣa* or the spirit that is immanent in the creation and also transcends it at the same time. The central conception of this hymn is concisely stated, "*Puruṣa* alone is what has been and shall be". It is remarkable that the seer does not show his separate identity, because the perception of the spirit, one and infinite, does not leave room for the seer. His individuality is merged in the *puruṣa*. This is why the name Nārāyaṇa signifies both the seer and the cosmic spirit or *puruṣa* eulogised by him. This is indeed the ancient root of non-dualism as claimed by the hoary tradition. Prajāpati in the hymn (X.129) postulates "that one" principle which can neither be described as *sat* nor as *a-at* and which breathed without air by its own inherent power. The universe is conceived to have been evolved from this unitary principle. This is not monotheism, rather monism. The line of sages such as Vāmadeva (IV. 26.1), Nābhānediṣṭha (X, 61.19) and Vāgāmbhṛṇī (X. 125.8) represents that spiritual experience in which the finite self is transcended and the dichotomy or subject and object resolved into an absolute unity. This religious experience is testified to be the perception of non-duality by Yājñavalkya who for the first time in the Vedic literature used the words *Advaitaḥ draṣṭā, Sui-generis* for the Self and proved his thesis by an analysis of the states of waking, dream and deep sleep (*Br.Up.IV. 3.32*). Following him Mahidāsa Aitareya, Bādarāyaṇa, Śāṅkara and Sāyaṇa maintained that the R̥gvedic utterance of Vāmadeva is an experiential truth which forms the basis of the theory of non-dualism.

It is shown that the philosophy of Mahāyāna is influenced by the Upaniṣadic thought. Even Buddha's preaching is directly influenced by the ideas of Yājñavalkya.---Author.

409. Wadhvani, Y.K. : *Is There a Double Retribution According to the Upaniṣads and the Vedānta ?*

VII, XXI, Pts. 1-2, 1983, pp. 39-52.

The term *sampāta* occurs in the sense of remnant or residue of any fluid offering which falls and settles at the bottom of a container in some rituals. Paul Deussen (*Phil Up.* : p. 336) translates *yāvat-sampātam* thus : "as long as a remnant exists"; hence according to him, Ch. Up. 5.10.5 propagates total retribution in the sphere of the Moon of all accumulated deeds of an individual soul. However, shortly after this mention comes the other statement (Ch. Up. 5.10.7.)

that on coming to earth those souls who possess ■ good, conduct will attain a good birth as a Brāhmaṇa Kṣatriya or Vaiśya; while those of ignominious character shall attain birth as an outcast working in cremation grounds (cāṇḍāla) or a dog or a pig.

Deussen (Phil. Up. : p. 329) sees a clear contradiction between these two statements of Ch. Up. and remarks, "this so-called chief text teaches ■ double retribution, once by reward and punishment in the other world, and again by rebirth upon earth".

This question has a precursor in an opponent's view (*pūrvapakṣa*) set forth and refuted in Br. S. 3.1.8-11. All the commentators, (except Madhvācārya) meant/explain the word *sampāta* as the aggregate of Karmic impressions (*Karmāśaya*), by dint of which the souls ascend or fly from this world to the other, for the sake of enjoying the fruits thereof. But the Vedāntins are not totally unanimous on the interpretations of that phrase. The present author suggests in this connection to resort to the basic elements of *Sampāta*, i.e. *sa*+*pat*, meaning 'swift descent or fall'. Accordingly, *tasmin yāvat-sampātam uṣitvā* would mean 'having stayed there (=on the moon) till the time of descent (comes) ? And, as such time would evidently come only upon the exhaustion of deeds deserving reward in the lunar sphere, there would be no need to wait until all of an individual's deeds (good or bad) are necessarily requitted in the other world. This approach explains the concept of *sampāta* satisfactorily, without involving much cumbersome postulation, and yet absolves the concerned Upaniṣadic passage from the charge of discrepancy and a postulation of double retribution. —R.S.

410. Yadav, G.P. :—*A Note on Dhanapāla's Ṛṣabhapañcāsikā*.

JJVB, VII, Nos. 7-8, 1981, pp. 1-8.

See Under Sec. X.

XIII—POSITIVE SCIENCE

411. Bagchi, Amalendu :—*The Chemical Quantum of Indian Chemistry.*

OH, XXXI, Pt. 1, 1983, pp. 1-16.

Caraka refers to the *rasadravya* or chemical substance of *anitya kāryas-dravya*-incidental secondary product of *nitya kāraṇa-dravya*-ultimate primary substance of nature. The ultimate primary substances of physical nature are said to be of four kinds of *paramāṇus* of ultimate particles viz., earth, water, fire and wind plus the fifth *vibhu* or ubiquitous kind viz., *akāśa* (space) pervading the former four particle kinds. All physical substances of nature are regarded as quantitatively particularized combination of these five kinds of ultimate substances.

Combination of different substances is said to occur either by *sāmyoga* or mechanical contact keeping heterogeneity of the participant elements in tact in the combination, or, by *samavāya* or inherence creating a homogeneous unity of the elements participating in the combination. The homogeneous combination by law of *samavāya* or inherence between the five kinds of ultimate *bhautika-dravyas*-physical substances is the chemical combination of Indian chemistry. The primary unit of chemical substance is the *tryaṇuka* of Kaṇāda's *Vaiśeṣika*-conception. *Tryaṇuka* of Kaṇāda seems to run parallel to the concept of the molecule of modern chemistry in so far as both are conceived to constitute the first unit of *mahābhūta* or greater chemically composed physical substance.—D.D.K.

412. Datta, B. & Singh, A.N. :—*Hindu Trigonometry.*

IJHS, XVIII, No. 1, 1983, pp. 39-108.

Traces the history of Hindu Trigonometry known by the name *Jyotiṣṭi gaṇita* i.e. the science of calculations for the construction of sine—that started with Brahmagupta as amplified in *Brāhma-sphuṭa-siddhānta*. Later the name simplified into *jayaganita*, the most recent name is *trikoṇamiti*. Hindu Mathematician employed three trigonometrical functions, namely *jyā-koṭi-jyā* and *Utkrama-jyā*-functions of an arc of a circle. Continues with definitions and functions of the terms used and their developments through time in different treatises such as Śrīpati and Kamalākara. *Sūrya-siddhānta* is quoted for the functions of a complement or supplement and discussed with views of Bhāskara I, Lalla, Brahmagupta, Mañjula, Śrīpati and Bhāskara II.

The same authors are discussed and quoted for relations between functions with critical observations.

In the second section Trigonometrical Hindu formulae are studied comparatively in details pointing out variations with reasoning. The third section deals with addition and subtraction theorem of trigonometry as available in Hindu mathematical treatises. Functions of particular angles become subject of fourth section, section V is devoted to Trigonometrical table a necessary accessory to Trigonometrical axioms. Discussions upon interpolations necessary to complete the tables, as and when required, also form the subject of sixth section. In conclusion the spherical Trigonometry is discussed with appreciations for the work done by the astronomers of Kerala in the fourteenth, fifteenth and sixteenth century A.D.— N.K.S.

413. Dwivedi, Paras Nath :—*Agni-Purāṇe Āyurvedaḥ (Āyurveda in the Agni-Purāṇa). (Sanskrit).*

Najm., III, Pt. 2, 1983, pp. 42-46.

The author points out that the theory of *Āyurveda* is also discussed in detail in *Agni-Purāṇa*. Diseases are divided in four categories :— 1. *Āgantukāḥ*, 2. *Śārīrikāḥ*, 3. *Mānasāḥ* and 4. *Sahajāḥ*. Causes and cures of these diseases are also described in detail. The diseases of birds, animals and plants are also mentioned along with the causes and cures. Thus *Agni-Purāṇa* has its place in literature on *Āyurveda*. K.A.

414. Gupta, R.C. :—*Spread and Triumph of Indian Numerals.*

IJHS, XVIII, No. 1, 1983, pp. 23-38.

Meeninger in his 'A Cultural History of Numbers' (CHN) says that Indian numerals reached Egypt and as a scientific treasure but like the numerals of alien people that became known in the harbours and ports. However, it may be pointed out some Brāhmaṇas who visited Alexandria in 470 A.D. as the guest of Consul Severus. The numerals reached Europe about the end of 5th century A.D. CHN suspects a possible borrowing the Mayan system from India in 6th century A.D. Chinese also adopted the Indian decimal system introduced by Buddhists and changed their custom of writing figures from top to bottom for Indian custom from left to right in 6th century A.D. The numerals reached the banks of Eupharates in 7th century A.D. In spite of wide spread use of Indian numerals, there was some opposition on various parts of the world due to certain prejudice and suspicion about the Indian numerals, which could stand only a small period.

The system has ultimately been accepted universally leading to ultimate victory of Indian culture.—Author.

415. Joshi, V.K. : *Evolution of the Concept of Aṣṭavarga*.

IJHS, XVIII, 1983, pp. 9-14.

The *aṣṭavarga* is a group of eight drugs in *Āyurveda*. Unfortunately the number of drugs of this group is still controversial and as such, their substitutes are being used at present. The concept of *Aṣṭavarga* is not found in ancient *Āyurvedic* texts. This was evolved gradually on the basis of *jivaniya gaṇa* of Caraka and *kāḥolyādi gaṇa* of Suśruta. The concept developed in three different traditions as indicated in *Nighaṇṭus*. The present popular tradition includes *ṛddhi* and *vrddhi* in *aṣṭavarga* as mentioned by *Śārṅgadhara Saṁhitā* and *Bhāvaprakāśa*.—Author.

416. Krishan, Y. :— *The Doctrine of Karma and Phalita Jyotiṣa*.

VJJ, XXI, Pts. 1-2, 1983, pp. 53-67.

Discusses the three main branches and important forms of astrology and importance of astrologers. Astrology enables a concrete charting of the continuity of birth, death, rebirth and fruition of residual karmas of previous life, through the operation of the law of Karma. The astral bodies exercise powerful effect on human destiny. They do not derive their power from the Karmas of individuals. Conjunction of planet Jupiter and the Maghā *nakṣatra* have a bearing on the sanctity of *tīrthas*. It is also ascribed that the unfavourable influence of *grahas* and not karmas was the cause of sufferings of heroes of the epics and Purāṇas. That is why the cult of the worship of *nakṣatras* and *grahas* started. It is possible that the belief that Gods had their abodes in the *grahas* and *nakṣatras* might have led to these heavenly bodies being identified with various deities who can be propitiated and supplicated.

Some illustrative examples from *Bṛhatsaṁhitā* are given which show that certain planets and lunar asterisms, in particular locations were believed to cause widespread suffering, calamities and disturbances. There is no suggestion that these were the result of the misdeeds of individuals in their previous births. The astral bodies do not derive their baneful and beneficent properties from karmas of individuals.

It is also concluded that according to *Āyurveda*, the time of conception, as distinct from the time of birth is relevant for the corpus of past karmas. This makes the casting of horoscope with reference

to the configuration of stars at the time of birth as totally contrary to the doctrine of karma and rebirth. In the doctrine of karma, specific states of existence, bodily deformities and diseases etc. are traced to specific previous karmas, in astrology the previous and future states of existence are traced to the influence of various planets in particular configurations. The duration of the good and bad effects of stars in human lives is fixed while the period in which the karmas fructify is a mystery.

In astrology *muhūrtaśāstra* totally repudiates *karmasiddhānta*. The law of karma is universal, impersonal in its application, partly deterministic and allows scope for free will. There is fundamental incompatibility between the law of karma and astrology. But the indeterminate character of *karma-vipāka* provided an opening for the acceptance of astrology. Thus Varāhamihira asserted that the stars only foretell the consequences of a person's past karmas. - R.S.

417. Lishk, S.S. & Sharma, S.D. : *On the Principle of Conception of Clouds in Bhagawatī Sūtra*.

JAnt /JBS,XXXIV, No. 1, 1981, pp 22-29.

It provides a study of principle of the conception of clouds as is described in the *Bhagawatī Sūtra*, the fifth aṅga of the Jain canonical literature. After examining other similar scriptures, the authors have endeavoured to unveil these principles and tried to present them in their mathematical perspectives.

The phenomena of the circle of rain is metaphorically described as 'the conception of clouds, its maintenance or abortion and delivery' in several scriptures. But these metaphorical descriptions are purely based on mathematically sound foundation. It is revealed that the clouds deliver the womb in the form of rain after 195 lunar days or $6\frac{1}{2}$ lunar synodic months or after the Moon completes seven lunar sidereal revolutions after the occurrence of the conception.

According to the *Bhagawatī Sūtra*, the conception of the clouds lasts upto six (intercalary) months. On the basis of the principle of the conception of clouds, the weather forecast for a particular locality can easily be computed. A detailed account of the nature of conception, abortion and delivery of clouds relating to a particular locality on a particular day is given. With the help of this methodology the quantity of rain, the approximate area covered by it and the length of time of the rain can be ascertained.—A C.D.

418. Majumdar, P.K. : - *A Rational of Bhaṭṭa Govind's Method for Solving the Equation $ax-c=by$ and a Comparative Study of the Determination of Mati as Given by Bhāskara I and Bhaṭṭa Govinda.*

IJHS, XVIII, No. 2, 1983, pp. 200-205.

Bag and Majumdar discussed the method of integral solution of indeterminate equation of the type $by=ax\pm c$ in ancient and medieval time. Indian scholar Bhaṭṭa Govinda (c. 850) perhaps used the method of continued fraction to find out the integral solution of the indeterminate equation of the type $ax-c=by$, i.e. the method given by Bhaṭṭa Govinda is slightly different from that of Bhāskara I though Bhaṭṭa Govinda took the same equation $ax-c=by$ where $a < b$, i.e. after showing the result $p_n q_n - 1 - q_n p_n - 1 = (-1)^n$ of the continued fraction was implicitly involved in the method of solution of the equation $by=ax-c$ and then a comparative study of the determination of 'Mati' as given by Bhāskara I and Bhaṭṭa Govinda. K.S. Shukla translates the original Sanskrit verses (in Roman character) from Bhaṭṭa Govinda's work, its English translation with modern interpretation. The author discussed the rule, rationale of the rule and discussed the Bhāskara I and Bhaṭṭa Govinda's method of solution of the same equation, viz. $by=ax-c$ where $a < b$ and their method of solution is nearly the same. The only difference is in determination of 'Mati' for the method of solution of the equation $by=ax-c$.—J.P.G.

419. Mirashi, V.V. :—*Dr. Bhandarkar's Views on Kṛtā-Saṃvat.*

Nav, II, 1983, pp. 7-11.

According to Bhandarkar *kṛtā Saṃvat* was started by Puṣyamitra Śuṅga. The astrologer afterwards accepted it in the Mālava-region. After a close study we find that these views of Bhandarkar cannot be supported by us. It is more plausible that the *kṛtā Saṃvat* must have been started by Mālava-gaṇas.—G.U.T.

420. Misra, S. :—*Prācīna Bhāratīya Kṛṣi-darśana (Philosophy of Agriculture in Ancient India).* (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 123-128.

Agriculture and animal husbandary have been the basis of economy of Vedic Period. The philosophical explanation of fruit

breeding and cattle breeding throws light on the Vedic culture. In this paper these two industries have been given divine look.—P.G.

421. Naithani, S.P. :—*Uttarākhaṇḍa ke Bhūmī-nāpa-palmānoḥ ki Aitihāsikatā. (The Historicity of the Measurement of the Land Uttarākhaṇḍa). (Hindi).*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 93-97.

See Under Sec. XI.

422. Ramakrishnan, P. :—*History of Powder Metallurgy.*

IJHS, XVIII, No. 1, 1983, pp. 109-114.

States that the manufacture of large objects were known to Indians as early as 300 A.D. and the famous Delhi iron pillar weighing more than six tons is a typical master piece. Powder metallurgy-principle of shaping metallic objects, without melting, from powdered materials is traced back to the early civilization-Egyptian iron implants date back to 3000 B.C. and in Greece the art is traced during 800-600 B.C. Introduces the whole process akin to ceramics and polymers. Explains that powder metallurgic techniques are presently being used in aerospace electronics and nuclear energy industries, automobile industry is stated to be the major consumer of powder metallurgy products. Concludes with the remarks that considerable research, development and production activities in powder metallurgy are going on in India in educational institutions, research and development laboratories and private and public sector industries—for coordination of activities in this field powder metallurgy. Association of India is doing commendable work, especially for stimulating interest in the science, technology and application of powder metallurgy.—N.K.S.

423. Saha, Kshanika :—*Indian Medical Texts in Central Asia.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 140-146.

Bower manuscript is named after its discoverer, Lieutenant Bower who found it in 1890 at Kucha (Eastern Turkestan). It was published in 1892. Subsequent finds of ancient Central Asian Manuscripts, and the Sanskrit index (being a complete vocabulary of the Bower MSS) were published in 1908 and a revised translation of its medical portions appeared in Part I, II and III in 1909.

The Bower manuscript is a combination of two MSS, one larger and the other small. The larger MSS is compendium of six smaller

MSS, hence the entire work may be called a collective MSS of seven parts. The leaves of the Bower MSS are out from the bark of the birch tree. The language of the texts is Sanskrit mixed with Prakrit, which was accepted medium of early Mahayanic writers. The Bower manuscript is collection of fragments of different manuscripts dealing with medicine, treatment of diseases alongwith Mahāmāyuri Vidyārājī, the well-known tantric treatise of charms and spells for curing snake bites. These fragments were edited, by Hoernle in seven parts. The second part of the Bower manuscript, called Navanitika contains an abstract of earlier medical literature. Incidentally the manuscripts mention the earliest famous medical teacher as Punarvasu, son of Atri, commonly known as Ātreya-a physician teaching medicine in Taxila in North-West-India about the time of Buddha in the 6th century B.C. He had six disciples. Caraka and Bhedaka were among these disciples. A large number formulae has been given for different diseases. — D.D.K.

424. Singh, A.N. & Singh, R.S. :—*On the Identity of Indo-Greek Relation Reflected in the Plant-names and Uses Evincing In The Kauṭīliya Arthaśāstra with Particular Reference to 'Kīrātatikṭa' of 'Kaṭuvarga' (Group of Spices).*

IJHS, XVIII, No. 2, 1983, pp. 172-175.

A critical study of the Flora of the Kauṭīliya Arthaśāstra has revealed many particular notices not evidenced elsewhere in the Indian texts and tradition, reflecting in many cases Indo-Greek interaction in their ancient antecedental background in so much so that the relevant evidence for the correct identity of plant species really meant by the name referred to in the Arthaśāstra is found in the Greek and other exotic sources and not traceable in the Indian texts, other than the Arthaśāstra. Kīrātatikṭa is one example under this category which is although in the subsequent ages recognised exclusively as an extremely bitter drug, but, on the contrary in the Arthaśāstra, it is enumerated in the 'kaṭuvarga (group of spices) in association with popular spices like long pepper (pippali) etc.

The epithet Kīrātatikṭa is based on its ethnic affiliation with the ancient non-Aryan Indian hill tribe Kīrāta—probably inhabited in the western Himalayan regions even in the very ancient times. In the Atharvaveda, a Kīrāta girl is depicted for collecting medicinal herbs from the forest areas. Chiretta is still used to give bitter taste to chāṅg, a country wine popular in the north-western Himalayan areas. This fact also reflects to the Himalayan habitat of this plant-

spices representing 'Kīrātatikta'. Looking to the politico-historical background of the Mauryan period, a search was done in the Greek and other exotic sources for the clues of *Chirāyatā*. Dioscorides, the great Greek physician of that time has mentioned *Chirāyatā* as a name for the aromatic and pungent drug. The plant is found wild and is also cultivated at marshy lands. *Vacā*, synonymously suggestive names like *ugrā*, *ugrandhā*, *lomaśā* etc., was an economic plant of domestic use in the time of Emperor Harṣa. Based on the facts and evidences, 'Kīrātatikta' of Kaṭuvarga of the *Arthaśāstra* has been identified by the authors for the first time with the *cirāyatā* of the Greek writers and the *vacā* of the Indian texts and tradition.—J.P.G.

425. Singh, Parmanand : —*Quadrilateral and its Third Diagonal*.

VII, XXI, Pts. 1-2, 1983, pp. 219-227.

Nārāyaṇa Paṇḍita (N.D.) (14th cent. A.D.), the author of *Gaṇita Kaumudī* (c. 1356 A.D.) made many notable and exciting contributions in the realm of mathematics. The author of the present paper throws light on N.D.'s concept of the third diagonal of a cyclic quadrilateral and its application in the mensuration of that figure. The author discusses with figures the following points with reference to N.D. :—

Third diagonal definition; Notations; Area; Circum—radius; Segments of diagonals; Altitudes Altitude of diagonal—intersection point and Segments of base and Areas of triangles formed by diagonal-segments.—R.S.

426. Wakankar, S.Y. & Khadilkar, S.D. :—*Magic Squares of Sanskrit Origin*.

JOIB, XXX, Nos. 3-4, 1981, pp. 269-271.

A square is a figure of 4 equal sides, the internal angles of which are all right angles and the diagonals of this square divide each other at right angles. This square is turned into a Magic Square by providing odd/ even number of equal cells, horizontally as well as vertically. The sum total of the numbers provided in these cells is always equal or alike-horizontally, vertically and diagonally too. The primary purpose of Magic squares was entertainment. But, in the *Tantras* in Sanskrit, these squares were used to achieve certain desired objects by propitiating certain deities. The *Śivatāṇḍavatānta* may be assigned to 1st century A.D. and it is one of the oldest *Tantras*. In this particular *Tantra* occur Magic squares along with the *Tantras* meant for obtaining some desires. Hence, it can be said that Magic square like the zero, the game of Chess etc. is a very significant and original contribution of Ancient Indian scholars.—B.K.

427. Yardi, M.R. :—*The Multiple Authorship of the Mahābhārata : A Statistical Approach.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 35-58.

It is a critical and exegetical study of *Mahābhārata* : its multiple authorship—a statistical approach. In paper-I *Bhīṣma*, *Karṇa* and *Sauptika parvans* were discussed—their linguistic style and metres etc. In paper-II he explained the style of *Droṇa*, *Śalya* and *Sirī parvans*. In paper-III the style of six *parvans* namely *Anuśāṣana*, *Āśvamedhika*, *Āśramavāsika*, *Mausala*, *Mahāprasthānika* and *Svargārohaṇa*. Paper-IV contains *Ādi* and *Sabhā parvans*. The V sumptuous volume is a complete and exhaustive account of *Āraṇyaka*, *Virāṭa* and *Udyoga parvans*. The *Āraṇyaka parvan* consists of 16 sub-*parvans*. The first sub-*parvan* of *Āraṇyaka* contains eleven *adhyāyas*. Similarly all the three *parvans* have sub-sections and their respective *adhyāyas*. Variant readings and style and other necessary classification tables have been appended to this paper.—D.D.K.

XIV—SOCIAL AND ECONOMIC INSTITUTIONS

428. Baxi, J. Manohar :—*Organisation of Judicial System as Depicted in Yājñavalkya-Smṛti.*

RJ, I, No. 2, 1983, pp. 35-39.

See Under Sec. VIII.

429. Chakravorty, Bani :—*A Comparative Study of the Social Customs of Bengal and Mithilā as Recorded in the Works of Raghunandana and Vācaspatimiśra.*

VUOJ, XXVI, Pts. 1-2, 1983, pp. 51-58.

Before the appearance of Raghunandana as an authority on the Śāstras, other Bengali nibandhakāras like Śūlapāṇi, Bṛhaspati, Rāya-mukuta etc. tried to protect the Brahmanical rites and ceremonies of the society. Raghunandana criticized the views of the nibandha-writers of Mithila including Vācaspatimiśra. Here, various social customs recorded in the works of Raghunandana and those of Vācaspatimiśra have been described. Both these luminaries put a welcome light on the social customs of the society as : 1. In the month of Jyeṣṭha, *Vrata* called *Daśahatā* is to be performed on the 10th tithi with the bright night. Raghunandana thinks that in this *vrata* a person would have to bathe in the Ganges and become free from ten sins, namely *Mahāpātakas*, *Upapātakas* etc. But according to Vācaspatimiśra a man can obtain the spiritual result of this *vrata* by bathing in any river. Similarly *Janmāṣṭamī*, *Śrāddhas*, *Cūḍākaraṇa*, *Simantonnayana*, *Niṣkramaṇa* and similar other functions and ceremonies were discussed critically. Raghunatha was a competent writer on *Dharmaśāstra* who pointed out clearly the rites and ceremonies sanctioned by the Śāstras, following which people may carry on their day to day *dharma*. — D.D.K.

430. Dasgupta, S. :—*Brahmanical Educational Institutions in Eastern India.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 207-216.

Eastern India during the period from the sixth to the thirteenth century witnessed a spirit of activities in the field of education. The

author throws light on the rise and growth of educational institutions on the basis of the evidences of literature and inscriptions.—B.K.

431. Gopal, L. :—*Was there a Devala-dharma-sūtra?*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 189-197.

The absence of the name of Devala in the early traditional lists cannot be taken as a proof of his non-existence as a *Dharma-sūtra* writer. Śaṅkara, in his commentary on *Vedānta-sūtra*, clearly mentions Devala as a *Dharma-sūtrakāra*. His recognition in this sphere became slow as the later commentators put forward his principles on Sāṃkhya and Yoga. His non-association with any particular Vedic school also contributed to disappearance from the platform of the writers of *Dharma-śāstra*.—A.C.D.

432. Gupta, B.L. :—*Determination and Division of Profit in Ancient India.*

VII, XXI, Pts. 1-2, 1983, pp. 117-143.

See Under Sec. XI.

433. Laine, J.W. :—*The Creation Account in Manusmṛti.*

ABORI, LXII, Pts. 1-4, 1981, pp. 157-168.

The author presents in the paper a critical examination of the cosmological account of the *Manusmṛti* (Chapter I) in the light of the research on early Sāṃkhya and the *Mokṣadharmā-parvan* of the *Mahābhārata*, which is believed by Bühler, and also some other, to be the source of the creation account given in the *Manusmṛti* I. In support of this commitment, the author presents long discussions on every minute detail and attaches five appendices.

Finally, he points out that the fluctuations and infinite possibilities of human behaviour require moral and legal restraint which should always be based on some shared vision befitting diverse individuals with their place in the society, and by extension, in the cosmos. A creation account is not merely speculation and wonder about how things came to be, but it is more an account of why the things came to be in the same shape and manner as they are at present.—A.C.D.

434. Moghe, S.G. :—*Budha-Smṛti*.

ABORI, LXIV, Pts. 1-4, 1983, pp. 259-268.

The *Budha-Dharmaśāstra* is a very brief text. It speaks of *upanayana*, marriage with its eight forms, and other *śuśkāras* in our Smṛtis. It also narrates the means of subsistence for a Brāhmaṇa, the duties of Vaiśyas and Śūdras, the orders of forest hermits and *sannyāsins*, removal of 'thorns' by the king, administration of justice and king's duties. This critical edition of the *Budha-Dharmaśāstra* is based on six manuscripts from Poona, Madras etc. All these MSS have different aberrations and are contextually and grammatically wrong. The author has consulted different other works in which the *Budha-Dharmaśāstra-sūtras* are found quoted. These are *Ācāramayūkha* of Nīlakaṇṭha (1915), *Bālabhaṭṭi Ācāra* (1914) *Kṛtyakalpataru* of Lakṣmīdhara (1948) and *Kṛtyakalpataru (Niyatcālākāṇḍa)* (1950). The date of this work is considered to be between 10th and 11th century A.D., since from the 12th century onwards this work seems to have been quoted by Aparārka, Lakṣmīdhara, Jīmūtavāhana and Hemādri. Buddha has laid down special importance on *sāpinḍya* but a large number of Dharmaśāstras have ignored this special aspect of life.—D.D.K.

435. Mukerjee, Sandhya :—*Art and Social Life*.

JGJKSV, XXXVIII-XXXIX, 1982-1983, pp. 201-216.

See Under Sec. II.

436. Nath, V. :—*Continuity and Change in the Institution of Dāna*.

JASB, LIV-LV, 1979-80, pp. 95-102.

The overbearing religious aspect appears to characterize *dāna* right from the age of Buddha. It was directed mainly towards religious categories such as Brāhmaṇas, ascetics and heterodox alms-seekers. Certain *dāna* making rites are already laid down in the Dharmaśāstras and some Pāli literature. The study seeks to examine the continuity and change in the institution of *dāna* in the light of evidence available from the period c. 600 B.C. to A.D. 300. The most remarkable change perceptible was in the parties, procedure and gift-items of *dāna*. During the four or five centuries before and after the christian era there is evident a large scale proliferation of donor groupings. During the vedic period mostly kings and tribal chiefs were the donors. *Dāna* itself was a mere extension of sacrificial ritualism. Pāli literature indicates two new categories of donors.

Maximum donations took place during the post-Mauryan period. The sudden spurt in the number of gifts recorded in the name of women at this time is remarkable. It suggests greater freedom and control exercised by them over *strīdhana*. Besides royal princesses and wealthy courtesans, house wives and other newer categories of donors are noted. The votive records found at Mathurā, Sāñcī, Kārlī etc. attest to the growing importance of this donor group. Some artisans also joined in this class of donors. From a purely voluntary gift it had gradually turned into a compulsory social duty incumbent on all householders especially on marriage and death ceremonies.

A large number of heterodox alms-seekers appeared in the second half of the first millennium of B.C.

Our sources reveal that the gift of cooked and uncooked food became common from c. 600 B.C. Cattle, slaves, precious metal and land were donated during Mauryan period, construction of alms-halls, rest-houses, roads, parks, wells etc. became exceedingly popular from the age of the Buddha. Till the beginning of the christian era *dāna* had already lost its former pliancy and acquired a highly ritualised form.--D.D.K.

437. Nelson, David :—*The Sources of the Kāṇabhāra*.

SRA, VIII, 1980-87, pp. 59-72.

See Under Sec. X.

438. Niyogi, Pushpa :—*Economy of Land of Ancient Bengal as Known from Land Grants*.

JAIH, XIV, Pts. 1-2, 1983-84, pp. 270-284.

See Under Sec. IV.

439. Ojha, A P. :—*Position of Potters in the Socio-Regional Stratification of Early Medieval India*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 125-142.

The study is based on the sources of early medieval times both literary and epigraphic. An illustrative list of three words *Kulāla*, *Kumbhakāra* and *Cārika* given in the article shows that these old terms were not restricted to any region or part of early medieval India but were in prevalence all over the country. In the vedic period the potters enjoyed a respectable position which gradually degraded much with the

advent of early medieval period. The social status of the potters did not remain the same in any region or period. The potters were born of clandestine union between a Brāhmaṇa male and a Vaiśya female. They were reckoned among the good *śaṅkaras* related to śūdra varṇa.—M.R.G.

- 440 Samozvantsev, A.M. :—*The Legal Systems of the Arthaśāstra and the Dharmaśāstra.*

OS, XXXI-XXXII, 1982-83, pp. 147-162.

Investigates the legal ideas of the *Arthaśāstra* and the *Dharmaśāstra* brought together as complete legal systems and throws light on some problems of composing the legal branch of the *Dharmaśāstra* in the process of the evolution of both genres of literature.

The process of the development of the *Arthaśāstra* looks as the development of science, coming to an end with joining of different trends of this science and the birth of the compendium bringing together all of them — the *Kauṭīliya Arthaśāstra*. This process led to the elaboration of the complex of legal ideas and definitions and also specific terminology which we call the legal system of the *Arthaśāstra*. *Smṛtis*, on contrary, elucidated the practice of an Indian's life in the light of his ethical values. The synthesis of both the ethics of the *Dharmaśāstra* and the legal ideas and stuff of the *Arthaśāstra* should explain the peculiarities of the legal system of the *Dharmaśāstra*. — S.M.M.

441. Sharma, V.K. :—*A Study of Mantras Cited in Piṇḍapitr-yajña.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 163-167.

The manes were regarded, in the Vedic times, as powerful as gods, the bestower of material bliss. In *Piṇḍa-pitr-yajña* rice balls prepared upon the southern fire are offered by the *yajamāna* to the *Pitaraś* with certain *mantras* for attainment of house to dwell (*VS*, II, 32.14, *Ś Br.* II, 42.24) and for progeny (*VS*, II, 33; *KSS*, IV, 1.22).—A.C.D.

442. Shrivastava, O.P. :—*Oppressive Features of Commercial Taxation During the Early Medieval India.*

PPB, XI, Nos. 1-2, 1983, pp. 65-74.

In this paper the author has presented the social and economic transition from antiquity to the middle ages, and the oppressive taxation in general and agricultural taxes in particular. The life of the business community was miserable on account of forced and excessive taxation on saleable articles. People tried to evade taxes. Rampaldeva

of Bengal reduced the taxes imposed by earlier kings. The petty chiefs and local officer were generally responsible for heavy taxation. In addition to customs, octroi, sales and excise duty, the merchants were also subjected to a variety of imposts, such as market fee, tolls, transit duty and taxes on shops. Similarly they had to pay for a number of imposts for specific purposes, such as maintenance of tanks, temples, feeding houses, and rest houses were being taken by particular corporations of merchants or merchants' guilds. The chiefs and their subordinates functioned as intermediary between the king and the subjects. Wars and raids were generally responsible for heavy taxation, overburdened by the taxes the merchants sometimes resorted to tax evasions, change of occupation or migration to other places.—D.D.K.

443. Tyagi, A.K. :—*Women Workers in the Jatakas*.

JIH, LXI, Pts. 1-3, 1983, pp. 55-64.

The women of the two upper *varṇas* had little to do with economic activities and were dependent on their husbands, but the poorer classes had to work with men in the cultivation of soil, in reaping the harvest and in other processes of production. The role of women in weaving industries, embroidery, ornamental works etc. was very significant in the period of the *Jātakas*. The women workers adopted the profession of wet-nurses or *dhobis* to earn their livelihood. A wet-nurse of a princess had to accompany her all her life and followed her to her husband's home. This is something characteristic of slavery. Sometimes sixty four nurses were employed for a single prince. The responsibility of the nurse was total and without limit. The harem of a prince consisted three types of women. Some ladies took to prostitution as a source of livelihood. The courtesans were the special feature of the city life and they enjoyed sound financial status. The female slaves were very often kept as concubines. The harems of the kings had sixteen thousands women, only seven hundred were the legal wives. The concubines were gifted from a master to his favourite, and even from a father to son. At the time of the *Jātakas* the institution of slavery largely existed in society. Slaves, male and female were bought and sold. The slaves were generally ill-treated. — D.D.K.

444. Wakankar, S.Y. & Khadilkar, S.D. :—*Magic Squares of Sanskrit Origin*.

JOIB, XXX, Nos. 3-4, 1981, pp. 269-271.

See Under Sec. XIII.

XV—VEDIC STUDIES

445. Bhargava, P.L. :—*The Word Asura in the Rgveda.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 119-128.

The meaning of the word *asura* occurring in the *Rgveda* has long been a subject of speculation and numerous theories have been propounded by scholars devoted to the study of Indo-European religion. In all probability the word is derived from *asu* meaning spirit with the suffix *ra*. Thus, the original meaning of the word appears to have been spirited or courageous from which developed the allied idea of powerful or mighty. This word has been applied to most of the prominent deities and the context makes it quite clear that the word in every case means powerful or mighty. The Zoroastrian scripture Avesta informs us that the Iranian branch of the Aryans called their Supreme God by the name of Ahura Mazda i.e., Asura medhira meaning the mighty and wise one, and used the word *deva* in the sense of demon. So far as the morphological origin of *deva* is concerned it is an Indo-European word meaning god which is *theos* in Greek, *deus* in Latin, *devas* in Lithuanian, *dio* in Italian and the English words *deity* and *divine* are derived from the same original word. Thus this word has acquired the opposite meaning of demon in Iranian Avesta alone.

The changes in the meanings of *asura* and *deva* have been elaborately discussed by the learned author of this paper.—D.D.K.

446. Bhattacharya, R.S. :—*A Wrong Conjecture Regarding the Reading Granthavistāra in the Maitrāyaṇī-Brāhmaṇa-Upaniṣad.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 337-339.

In the *Maitrāyaṇī Āraṇyaka* at VI. 34, Max Müller thinks that the original reading should be *granthi-vistāraḥ* and not *grantha-vistāraḥ* for the first expression denotes an extension of the ties that bind us to this life and the later connotes merely a bookish knowledge. But here the first reading is correct. Here, it means a knowledge derived through reading or hearing Śāstras. Secondly, the phrase *grantha-vistāra* is found in a large number of similar verses contained in different works.—A.C.D.

447. Bhattacharji, Sukanari :—*Rise of Prajāpati in the Brāhmaṇas.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 205-213.

Prajāpati arrives late in the pantheon which belongs to the later Vedic phase, roughly contemporaneous with the early Brāhmaṇas. In the Saṁhitās Prajāpati is a minor hierophany but the Brāhmaṇas present him as a most significant major god. He is Viśvakarman. In the beginning there was only water and Prajāpati wished to gain a firm foothold in the water. He then *created and established the earth. He was alone so he wished to become many in order to attain magnitude. He created Vāc from whom emanated the rest of creation. He touched the cosmic egg, saying 'let it exist, let it exist and multiply'. From it the Brahman was first created, thereafter he created eight-Vasus, eleven Rudras, twelve Ādityas—the All-gods. From the upper vital air he created the gods, and from the lower the mortal creatures. When Prajāpati saw a lotus leaf and guessed that it must have support under water. So assuming the boar shape he dived, found soil, brought it up, and placed it on the lotus leaf. From this act followed creation. All this has been discussed according to the Vedic treatise.—D.D.K.

448. Chakravarti, H. :—*Kāthopaniṣad's Tātparyam.*

SV, XI, 1983, pp. 18-22.

The import of any book including the *Kāthopaniṣad* is to be determined by the six means viz. (i) the identity of beginning and the end, (ii) repetition, (iii) novelty, (iv) result, (v) praise and censure and (vi) reason.

(i) 'Is there Self?' is the first reference to Self of Brahman (1.1.20). This is further strengthened in the request of Naciketa for the narration of an Entity which is beyond dharma, adharma etc. (1.2.14). The teaching of Yama ends also with the same doctrine of Self which is to be learnt carefully.—(2.3.17).

(ii) The same theme is repeated in many ways in 1.2.18, 1.2.20, 2.1.1, 2.2.13, 2.3.1 etc.

(iii) Even being instructed by experts a person fails to understand Self. (1.2.7). Gods also have failed to know it (1.1.21).

(iv) One attains immortality by knowing Brahman or Self (1.3.15, 2.3.8, 2.3.18 etc.).

(v) All sorts of happiness may be obtained by knowing Self (2.1.3). One suffers from endless death for absence of knowledge (2.1.10-11).

(vi) One single Self appears as many for the various determinants (2.2.9-10). No suffering clings to Ātman for its inherent non-attachment (2.2.11).— Author.

449. Chatterjee, Rama :—*Studies on Historical Traditions in the Vedic Literature.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 147-167.

See Under Sec. VI.

450. Chaubey, B.B. :—*Nature and Methods of Brāhmaṇic Interpretation.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 77-88.

The Brāhmaṇas, though traditionally regarded as the constituent parts of Vedas, are really speaking the first commentaries of the mantra-portion of the Vedas i.e. Saṁhitās. Yāska, refuting the arguments of Kautsa, who holds that mantras are meaningless, clearly states that the Brāhmaṇa is the commentary of the mantras; Brāhmaṇa translates what is said in mantras. Brāhmaṇas prescribe the employment of the mantras in certain sacrifices. Refuting the view of the opponents, Jaimini clearly says that mantras have their meanings and the Brāhmaṇas bring those meanings to light. Veṅkaṭamādhava also holds the same opinion. He further adds that those who have laboured upon the study of the *Nirukta* and grammar only, know only one-fourth of the Saṁhitās. But those who have the knowledge of the Brāhmaṇas and have studied them well, they know the mode, style and the usage of the word, are competent to explain the entire meaning of the mantras. Those who are versatile in elaborations and explanations of the Brahman are known as Brāhmaṇas.— D.D.K.

451. Chauhan, D.V. :—*The Yāk in Ṛgveda.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 215-220.

See Under Sec. XI.

452. Chauhan, D.V. :—*Rgvedic Paruṣṇi and the Prasun River in Kafiristan.*

IGJKSV, XXXVII, Pts. 1-4, 1981, pp. 87-96

See Under Sec. VII.

453. Deshpande, U.S. :—'*Smṛti*' in the *Brahmasūtra*.

JOIB, XXXI, No. 4, 1982, pp. 332-339.

The sūtras of Bādarāyaṇa are the earliest aphoristic manual of the system of Vedānta. Bādarāyaṇa in his *Brahmasūtra* attempts to evolve a system from the complex and varied passages of the Upaniṣads or the Śrutis. *Gītā* remarks that the *Brahmasūtras* present a critical and comprehensive exposition of the Vedānta systems. The first chapter of the *Brahmasūtra* deals with *samanvaya*, the second with *avirodha*, third with *sādhana* and the last deals with the goal of *Brahmajijñāsā* viz. *mokṣa*.

The word *Smṛti* has been variously interpreted by the Ācāryas and commentators of the *Brahmasūtra*. The author mentioned the meaning of the *Smṛti* as mentioned in the *Brahmasūtra*. The Sūtra aiming to show that the *Brahman* is *arūpavat* has a reference to B.G. Similarly the Sūtra IV.1.10 supports the view of the *Sūtrakāra* that a *Mumukṣu* should sit down for meditation.

In short, with a view to bring about complete consonance, harmony and uniformity among the three *prasthānas* Bādarāyaṇa has reconciled some of the views of the B.G. in the light of the main Upaniṣads. Thus, the word *Smṛti* occurring in the *Brahmasūtras* invariably denoted the B.G. and no other text. —J.P.G.

454. Dwivedi, K.N. :—*Rgveda men Varṇita Ārya-Anārya Yuddha (The Battle of Aryans and Non-Aryans as Described in the Rgveda).* (Hindi).

San., LXXV, 1983, pp. 9-12.

See Under Sec. VI.

455. Frawley, David :—*Rebirth in the Rig Veda.*

GI, VII, Nos. 1-4, 1983, pp. 1-12.

In a number of hymns in the *Rgveda* addressed to gods like Indra,

Agni and Vāyu, can be clearly traced the conception of rebirth. Expressions are rather symbolic which in later Upaniṣadic period were rationalised, *Jāta*, *Jātavidyā* and *Jātaveda* refer to themes of birth and rebirth. Rebirth is not only a physical rebirth but also a further birth into the transcendental divine consciousness going beyond mortal birth and rebirth. Thus the *Rgveda* warrants evidence of ancient knowledge of *Karm*, rebirth and liberation, although in a symbolic or metaphorical way natural to any poetic language.—S.M.M.

456. Ghosh, Abhijit :—*Treatment of Nipātas in the Nirukta*.

OH, XXI, Pt. 2, 1983, pp. 79-110.

In *Nirukta* I, 5-11, Yāska gives threefold classification of nipātas : 1. *apy upam + ārthe*, 2. *api karm + opasaṅgrah + arthe* and 3. *apī pada-pūrāṇaḥ*. Brankhorst, however, arguing mainly along the lines of Durga, remarks that this conclusion is premature. The first heading leaves little room for doubts since four nipātas are announced and do actually occur between the first and second headings. The same applies to the third heading which is immediately followed by the occurrence of the four announced nipātas, but after these are illustrated, the explicit statement *ivo pi dṛṣyate* followed by the illustrations of the same nipāta shows that this word also meant to fall under the same category. Problem arises in connection with the second heading. Understanding the word *karm + opasaṅgraha* as serving to indicate distinctness between concepts as opposed to e.g., the plural form of a noun or a *dvandva* compound and in interpreting the phrase *na tv audliṣikam* *iva* in this way, Brankhorst says that this interpretation of the definition of the term *karm + opasaṅgraha* is corroborated by the immediately following six nipātas. The conclusion Brankhorst arrives at is that among the various meanings of the several nipātas *upam + artha*, *karm + opasaṅgrah + ārthe* and *pada - purana* recur so often that they can be used for classificatory purposes. The remaining nipātas that do convey a sense, but not that of comparison or conjunction, or grouped together.

The discussion concludes with some remarks on *tva*, where expletive *u* is illustrated thrice and naturally not paraphrased. This article has referred to eminent scholars of India and abroad for this study.—D.D.K.

457. Gonda, J. :—*Redundant and the Deficient in Vedic Ritual*.

VII, XXI, Pts. 1-2, 1983, pp. 1-34.

The study is based on Śraut Sūtras and explains the redundants and deficient in Vedic Ritual. The different elements, phases, aspects

of a rite should be in agreement or in harmony with one another. There should exist complete congruence between the *sāman* and the *ṛc* stanzas. One should purchase the soma stalks with a ruddy, yellow-eyed cow, because this is the outward appearance of Soma. The harmony is restored when a priest officiating for some person who has been excluded from his community offers an oblation on thirteen pieces of pottery to Indra. If in the solemn ritual of Vedic Indra any mantra or any act has been omitted during the performance of a rite, or if something been done in excess one should execute a rite of atonement. Ritual lapses are very often believed to endanger the well being of the sacrificer and his family or cattle are to entail other serious consequences, e.g. the *Āśvina Śāstra* is a sacrificial rite in which there is a redundancy of Soma, because of which the rival of its patron becomes refractory (*pratyudyamī*). Similarly what is superfluous (left unused, *atiriktam*) of sacrifice that causes the rival of its patron to prosper. From various ritual directions it appears that something redundant was no matter of great indifference. It could be divided equally among the priests with their gifts (*dakṣiṇāḥ*). The inconsumable things, e.g. the bricks not divisible by ten had to be broken and to be thrown on the heap of rubbish (*Utkara*).

The Aitareyins pronounce at the end of the tenth day of a long soma sacrifice the quasi metrical formula "what we have done here defective (*ūnam*), what we have done in excess, let that go to Prajāpati, the father". The Prajāpati is the firm foundation (*pratiṣṭhā*) of what is defective or excessive, and also that those who knowing this pronounce these words transfer defect and excess to this God, so that these will not harm them.

According to the J.Br. anything deficient or redundant made by the *udgātā* in performing his ritual task is lost (*mīyate*) and goes to the world of Yama. Varuṇa is supposed to take the ill offered part of a sacrifice, and Mitra the well-offered, after receiving the victim the latter God, being pleased, surrenders it again to the sacrificer; and so does the former after having made the ill-offered well-offered.

The noxious and dreadful influences of supernatural forces are often understood as effects of offences against the sacred order committed, unintentionally or even deliberately, by individuals or communities. These offences, transgressions, deviations from the rules must be atoned for and the superhuman powers must be propitiated. Atoning rites remove or expiate the effects of faults and transgressions and omissions of deficiencies as well as the irregular superfluities. If such rites were not performed, man would break off his correct relationship with the powers.—R.S.

458. Jordens, J. :—*Two Giants Look at the Cosmic Man : Ambedkar and Dayānanda Interpret the Puruṣa-Sūkta.*

JOIB, XXXIII, Nos. 1-2, 1983, pp. 1-10.

Ambedkar and Dayānanda were in revolt against the orthodox caste ideology and structure, which for centuries has been justified by the pandits as an essential part of the divine order of things through references to the famous *Puruṣa-Sūkta* of the Vedas. It is a cosmogonic hymn that is found with some variations in *Rgveda*, *Yajurveda* and *Atharvaveda*. *Rgveda* mentions the four varṇas which has created a controversy in its interpretation. The views of both the above noted reformers have been discussed. Both of them reject the assignment to social status by the accident of birth as upheld traditional orthodoxy. Both also accuse the Brahmins of having ossified and perpetuated a system of varṇa-by-birth for selfish reasons to perpetuate their own privileges and to deprive others of many basic rights. Thus both the reformers radically oppose the traditional doctrines and structure of orthodox.—D D.K.

459. Kambi, V.S. :—*Yoga in Kathopaniṣad.*

ABORI, LXI, Pts. 1-4, 1981, pp. 243-251.

See Under Sec. XII B.

460. Kantawala, S.G. :—*RV I. 154.6 : A Study in Sectarian Interpretation.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 69-76.

To the Indian Aryans, Vedas are the source of everything. Because of tradition, when somebody tries to put forward a new theory to a popular philosophy, he explains at least a couple of Vedic mantras, in support of his theory, in his own way. The interpretation of the *RV I.154.6* by Vallabhāchārya—the exponent of *Śuddhādvaita Vedānta* philosophy, may be taken as an example of this practice.—A.C.D.

461. Kashikar, C.G. :—*Vārāha-Śrautasūtra II : Agnicayana : A Critical and Exegetical Study.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 233-240.

The *Vārāha Śrautasūtra* belonging to the Maitrāyaṇī recension of *Kṛṣṇa Yajurveda* was published by Caland and Raghuvira at Lahore in

1933. The edition was based on the manuscript No. 11234 called "Press Copy" of the Sutra-text deposited in the M.S. University, Oriental Institute, Baroda. This manuscript is really a transcript of manuscript No. 680 in the same library. The author of this paper had procured another manuscript of the same sutra-text. Even though both the manuscripts belong to one and the same tradition, the manuscript procured by the author exhibits a few better readings. The author has presented a critical and exegetical study by comparing both the MSS. There is a continued effort of the author to bring out the correct version of the text. He clearly indicates that inspite of his best efforts to improve the text, there still remain certain corrupt passages which can be corrected provided a new MSS—material becomes available. However, he has presented the text by making suggestions and amendments.—D.D.K.

462. Lal, K.—*Vedavyākhyā men Karma-Kāṇḍa-Siddhānta kī Bhūmikā* (The Introduction of the Theory of Karma-Kāṇḍa in the Commentary of Vedas). (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 61-69.

The ritualistic explanation of the Vedic mantras and also their application in one or the other rituals, which are often formulated even through false etymologies alongwith far-fetched imaginations, make the Vedas more unintelligible. The commentators only followed the traditions of the Brāhmaṇas and the Kalpasūtras. In fact, the original purport of the Vedic mantras can be understood only through the independent study of the mantras alone.—A.C.D.

463. Mahdihassan, S :—*The Significance of the Word Son in Some Terms Found in Rgveda and in Chinese.*

VII, XXI, Pts. 1-2, 1983, pp. 35-38.

In this article author has tried to show that the Chinese culture had its impact on the early Aryans. In Chinese the meanings of word 'Tzu' has developed from the 'a son', 'a child' to the honorific sense of 'master.' History shown an instance of how 'Tzu', used in honorific sense, has been literally translated as son or child (*bacchā*) and by this misunderstanding a war has occurred between Chengizkhan and a Chinese king Khwarazam Shah. It is presumed that the Aryan nomads have been impressed by the word 'Tzu', for they coined for themselves a term like "Son of Strength", as the title of one who was the "master of strength", the most powerful one. In support many references from *Rgveda* have been quoted.—R.S.

464. Modhey, S.G. : *Concept of the God Dhātṛ in the Vedas and the Epics.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 193-202.

It aims to trace of the Concept of God Dhātṛ in the *Rgveda* and proposed to trace the origin and development as well as changes in the concept of Dhātṛ beginning with the *Rgveda* upto the Epics. The concept of Dhātṛ is a product of the general tendency of the Rgvedic poets to defy the abstract feelings, emotions (*śraddhā, manyu*), states, conditions (Wealth-Lakshmi) and evolve separate abstract gods, credited solely with the task of creation, preservations only. God Dhātṛ plays a limited role of creation in *Sūhitās*. In the *Atharvaveda*, the concept of Dhātṛ as a creation is waning but he still looked upon as a beneficent god of worship. It is observed that in the *Brāhmaṇas*, the *Āraṇyakas* and the *Upaniṣads* also God Dhātṛ has been able to retain his individuality as a beneficent god of worship. As we pass from Vedic literature to the epics, it is observed that they set forth, the god *Brahmā*, as the supreme creator god and God Dhātṛ as a subordinate of *Brahmā*. In the *Rāmāyana* and *Mahābhārata*, God Dhātṛ has been identified with *Brahmā*. In the present day Hinduism Dhātṛ has almost no place, except in the *Śrauta* and *Smārta* rites, in which mantras in his honour are uttered and offerings and oblations are offered to him.—M.R.G.

- 465 Pathak, P.V. :—*Tectonic Upheavals in the Indus Region and Some Rgvedic Hymns.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 227-232.

Geographical and tectonic movements research in the Indus and coastal region, extending from Karachi to Mekram, indicates that there have been tectonic movements in this region. The Indus culture has been studied in the light of these researches. The decline of the Indus culture has been attributed to these tectonic movements.

In the *Rgveda* there are many hymns pointing to the tectonic movements, Indra's victory over *Vṛtra* can be understood if one looks at the traditional description of *Vṛtra* in context of the tectonic upheavals. The mention of desert being flooded can be correlated to the changing of its courses by the ancient river *Sarasvati*. Here a brief outline of the tectonic researches is given and few *ṛcs* of the *Rgveda* are interpreted in the light of these geographical phenomena.—Author.

466. Sarma, K.V. :—*Spread of Vedic Culture in Ancient South India.*

Br. V, XLVII, 1983, pp 1-14.

See Under Sec. VI.

467. Sarmah, Thaneswar :—*Śaṁyu Bārhaspatya.*

BV, XLIII, Pts. 1-4, 1983, pp. 80-86.

In the Vedic literature, Śaṁyu Bārhaspatya (the son of Bṛhaspati) has been ascribed to certain hymns in the *Rgveda* the *Atharvaveda*, the *Sāmaveda* and the *Vājasaneyī Saṁhitā*. Although the traditional sources present very scanty information about Śaṁyu, that might serve to the construction of his biography. In the attempt, traditional and modern author's views have been taken into account. Śaṁyu might have been a relative and not descendant of Bharadvāja, taking into account the fact that the hymns seen by the former are placed in the *maṇḍala* named after the latter.—S.M.M.

468. Sharma, B.R. :—*Agra-Pūjā of Gaṇapati.*

BV, XLI, Nos. 3-4, 1981, pp. 92-95

See Under Sec. III.

469. Sharma, B.R. : *Gaṇapati Worshipped as Vighnesha.*

JIH, LXI, Pts. 1-3, 1983, pp. 41-46.

See Under Sec. III.

470. Shastri, K.D. :—*Rgveda men Aṅgirā ; Agnideva ke Viśeṣaṇa ke Rūpa men (Aṅgirā as an Adjective of God Agni in the Rgveda). (Hindi).*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 45-59.

Through the study of some particular places of the *Rgveda*, it can be concluded that, at least in some mantras, the terms Agni and Aṅgirā are cognate in other words, Aṅgirās represent the peculiarities of Agni. The vedic seers who were able to rouse this fiery quality into their own life, were also called as Aṅgirās. Later on, pitaras were also designated as Aṅgirās.—A.C.D.

471. Tiwari, Ramchander :—*Vāsudevaḥ Upāsanaḥ kā Prārambha* (The Beginning of Vāsudeva Worship). (Hindi)

PPB, XI, Nos. 1-2, 1983, pp 135-144.

R.G. Bhandarkar, V.S. Aggarwal, S.C. Mukherjee and a Coteri of oriental luminaries are of the opinion that worship of Vāsudeva had started in the 5th-6th cent. B.C i.e., before Pāṇini. To prove this verdict they produce Pāṇini's two sūtras and some inscriptions. According to Dandekar Pāṇini did not consider Vāsudeva and Arjuna as ordinary Kṣatriya. R.C. Tiwari furnishes a counterblast and clearly admits that Pāṇini had never accepted Vāsudeva as a god. Dandekar misinterprets some sūtras of *Mahābhāṣya*. In the Upaniṣads the word Bhagawān was used for sages, Brāhmaṇas and the āchāryas. Patañjali may have considered Vāsudeva as a venerable person but not a god, rather he termed him as Asādhu and Asajjana for he had killed king Kansa. Besides this image of Nara-Nārāyaṇa was for the first time in the Annals of Indian History found at Daśāvatār Mandir at Devagarh Distt. Lalitpur (U.P.) in 475 A.D. Prior to that Vāsudeva was worshipped as War-hero. Mathura was the centre for such pūjā. We find nowhere any Mandir for Viṣṇu pūjā. The paper concludes with the remarks that *Vāsudeva Upāsanaḥ* could go back upto the 2nd B.C. and not 5th-6th cent. B.C. in any case.— D D.K.

472. Tripathi, Gayacharan :—*Śiva kī Aṣṭamūrtiyān aurā Unakī Vaidika Prṣṭhabhūmi* (Vedic Background of Śiva's Eight-handed Image). (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 75-81.

See Under Sec. II.

REVIEWS

REVIEWS

THE BRAHMĀṆḌA PURĀṆA, Eng. Tr. by Ganesh Vasudeo Tagore, Five parts, Pub. Motilal Banarsidass, Delhi, 1983, pp. LXXXII+ Abt. 1400, Price Not given

This English translation of the Brahmanḍa Purāṇa has been brought out in five parts as 22nd to 26th volumes of the Ancient Indian Tradition and Mythology series of the publishers, which now completes seven of the major Purāṇa texts. As a translator of the Purāṇas Dr. Tagore has already made a name for himself and the present work fully lives up to the high standard set by the publishers for their celebrated series which has proved a boon to students of the Purāṇa texts in particular and ancient Indian history and culture in general.

The first part carries the publisher's note, a Preface by the Editor, Contents, Abbreviations and Introduction and English translation of the first 38 chapters of the Purāṇa constituting the Prakriyā-pāda and the Anuṣaṅga-pāda.

The publisher's note is reproduced in each part and is followed with a preface presenting an analytical account of the contents of the relevant portion of the English translation of the Purāṇa. Then appear the contents and abbreviations. This is very convenient for independent study of each part. A chart showing the Śrī Yantra is appended in part five which also carries a comprehensive index running into more than 20 pages.

The elaborate introduction (82 pages) given in the first part deals exhaustively with all matters relating to the Brahmanḍa-Purāṇa, its title, text, date, contents, religious and historical information. Even "Text-Criticism : Materials" and a comprehensive note on 'Old Javanese Brahmanḍa-Purāṇa' are given. Almost every page of the translation carries very interesting and informative foot-notes which also discuss textual variations in the verses common to other Purāṇas and greatly enhance the utility of the work. The translation is based on the standard edition of the Veṅkaṭeśvara Press. The complete work covers nearly 1500 pages divided into five presentable volumes, attractively got up and flawlessly printed with hard binding at a reasonable price.

In a word the work is much more than just an English translation which in itself does full justice both to the Sanskrit text of the Brahmanḍa-Purāṇa and the English language idiom.

The Government of India and the UNESCO have done the right thing in accepting this work in their Indian Translation Series Collection. — O.P. Bharadwaj

URBAN DECAY IN INDIA by R.S. Sharma, Pub. Munshiram Manohar Lal, New Delhi, 1987, pp. XV+211, Price Rs. 225/-

Students of ancient Indian history are quite familiar with the name of Prof. Sharma and his researches. In the volume being introduced here, he traces the decay of towns and their desertion in late ancient and early medieval India on the basis of archaeological evidence, the date bracket covered being precisely c. 300 to 1000 A.D.

The book is divided into ten chapters. First chapter is introductory in nature and deals with de-emphasization of historical archaeology and the problems of urban eclipse. Next four chapters examine urban growth and decay in the country dividing it in four regions—north, middle and eastern, western and south. Chapter sixth deals with literary and epigraphic sources on urban decline. Seventh describes the nature of early medieval monastic settlements. Eighth provides an explanation of the urban eclipse which is followed in the next with the consequences of de-urbanisation. Last chapter treats with agrarian expansion. Then comes the conclusion followed by three appendices, the first on towns in Gujarat/Malwa/Karnataka from where the Brāhmanas migrated to enjoy land grants in Gujarat, the second containing a note on diagram and the third a note on maps. Then we have the bibliography and the Index. The first chapter is preceded by a list of illustrations, a chart of symbols used in sections, a Preface, Acknowledgements, Abbreviations and Roman equivalents of Nāgarī letters.

As already said Prof. Sharma mainly depends on archaeological evidence for his study. He duly notes the excessive importance given to pre-historic archaeology even at the cost of historical archaeology. Not being a digger himself he has relied on excavation reports which in the absence of supporting literary testimony cannot and should not be taken as gospel truth or absolutely correct, much less so when they run counter to literary evidence for the period in question. Neither the premise nor the conclusions thrown up in this study can therefore be accepted as really sound.

The author concludes that urban decay in India synchronised with the rise of Gupta power in northern India and again after the sixth century with the fall of the Gupta empire an empire which is generally considered a glorious period in Indian history. This was roughly the case in other parts of the country also. The cause of decay was the

decline of long distance trade. Even a single instance mentioned both in epigraphical and literary sources upsets this conclusion. Take the case of Daśapura or Mandśor which was a prominent town and important trade centre. It finds mention in the *Bṛhatsamhitā*, the *Periplus*, the *Meghadūta* and the Jain work *Tīrthamālācaityavandana* on one side and in a number of inscriptions before, during and after the Gupta period. Another Jain work *Āvaśyakacūṛṇī* speaks of members of the trading community of this town specifically. Its picture of a flourishing city remains in tact till the medieval period, beginning of the 14th century

The example of Sunet in Ludhiana district also shows how risky it is to rely on archaeology without cross-checking its findings from literary evidence. According to the author Sunet entered the phase of urbanisation around 200 B.C. The fact is that this town had already gained enough importance to deserve a mention by Pāṇini as *Saunetra* about the 6th century B.C. Same is the case with Śugh noted as *Srughna* by Pāṇini and even before him in the *Taittirīya Āraṇyaka*. It is also difficult to agree with Prof. Sharma's view that the reference by Varāha Mihira to the decline of a region or town or a calamity befalling it reflects its condition during his (Varāha Mihira's) own age. Predictions in the *Bṛhatsamhitā* are related to a future astronomical phenomenon, not to the prevailing conditions. It is not possible to go into more details here. The reader can do so at his leisure.

Printing, binding and general get up of the book are good. The price, however, appears lightly on the high side. — O.P. Bharadwaj

THE ĀCĀRYA : ŚAṆKARA OF KĀLADĪ by I.S. Madugula : Pub. Motilal Banarsidass, Delhi, 1985, pp. i-ix + 142, Price Rs. 80/-.

The present volume is a well organised, precise but precious work on the life and achievements of Ādi Śaṅkarācārya. This is an admirable study which inter-weaves history and fiction together. The author himself admits that 'it is not a biography; it is not history; and it's not quite fiction. Yet it is in some sense all of these.' On going through the book from beginning to end one finds that the book gives more information about the miracles performed by Ādi Śaṅkarācārya than his philosophical dialect and the principles of Advaita. The author has mythicized Śaṅkara by showing that he was the incarnation of Śiva (p/6-7) and it was Lord Śaṅkara himself that grew into the womb of Ārya, the mother of the Ācārya. There is an enormous corpus of myths that the author has weaved around the personality of this great Saint. Every event that occurs in his life, viz. his meeting with his Guru, coming in contact with Sage Vedavyāsaji (the ancient and traditional compiler of *Mahābhārata*, codifier of *Veda-Samhitās*

etc.), his taking Sanandana as his disciple and naming him Padmapāda and other such stories, seems to be preordained by divine powers and destiny. The author has remarkably succeeded in combining the historical factors with supernatural events which are always needed by the staunch devotees of great personalities to create an aura or a hallow around them. Yet the author does not make him 'god'. He holds about Śaṅkara, "He was a saint, yet the most human of men". (p/i-Introduction).

Since the present book is more of a biographical nature, none of the basic concepts of Advaita Vedānta, of which Śaṅkarācārya is considered to be the most lucid exponent, viz. the concept of Brahman, Ātman (non-duality of these two), Māyā, Nature of Ignorance, Anirvacanīya Khyātivāda, Mokṣa and nature of Jñāna etc. have been discussed in details by the author. The treatment of various events of Śaṅkara's life is based on fascinating mythological stories. Yet this book shall prove to be a good addition to the valuable treasure of information about Śaṅkara and his digvijaya (religious and cultural conquests). The treatment of the subject reflects the traditionally conservative approach to the depiction of Śaṅkara's victory over his rivals. Śaṅkara's life has been divided into various phases, i.e. Śaṅkara's renunciation of the world at an early age of eight years, Govindapāda accepting him as his disciple (p/21-22), his encounter with ■ Cāṇḍāla (Lord Śiva in disguise p/27), his being tested by sage Vyāsa and asking him to write commentary on Brahma Sūtra, his winning over four great disciples, passing away of his mother, and his various encounters with Mīmāṃsakas, Buddhists, the primitive Kāpālikas of Śrī Śailam (Chap. 16), and a great Śaivite Nilakanṭha (Chap. 26), but instead of presenting their philosophical perspectives, or doctrinal dialogues, the author has relied more on the miracle-making power of Śaṅkara in defeating them (specially in case of defeating the tāntriks—pp/75-77). It appears that the author has depended more on the imaginative stories and legends that the tradition has connected with the name of Śaṅkara.

The chapters containing the doctrines of Pūrva Mīmāṃsā and the debate with Kumārila Bhaṭṭa and Maṇḍana Miśra are really laudable. The exposition of Śaṅkara's encounter with them is given in great detail (Chapter Ten to Fifteen). Śaṅkara is critical of the sacrificial rituals of the Mīmāṃsakas but he also knows that Kumārila is the chief opponent of nāstika Buddhists and has been successful in eroding their influence from the kingdom of Ujjain (pp/43). Great efforts have been made by the author in presenting their great debate and dialogue and then final victory of Śaṅkara (p/56-60). Here the style of presentation is very lucid and impressive. It is well known fact that great scholar Maṇḍana Miśra, after being converted to Vedānta was

named Sureśvara, who later occupied the central place of importance in Post-Śaṅkara Vedānta Philosophy. The author however, has slipped into over-simplified explanations of many serious problems which may create confusion in the minds of readers whether Vedānta provides an alibi for all sorts of moral turpitude and ethical lapses. For example, he writes, 'Neither good nor evil exists for one who realises that everything is a reflection of Brahman,' and adds further 'even if I appear to be indulging in sense of gratification, no evil will come out of it.' (p/65). This gives an impression that a 'realised' man is free to commit adultery, rape and all sorts of heinous crimes against society and sin against humanity. If accepted on its face value, this type of assertion shall create moral anarchy and Vedantists shall indulge into immoral trafficking. This seems to be a pseudo-simple exposition of Vedantic doctrine, the evil effects of which may corrupt the whole society. The author seems to have overlooked the fact that without following Sādhana-catustaya which include perfect detachment towards worldly or even heavenly enjoyments (phalabhogavirāga) and Śama Damādi, six merits including control of the mind and control of senses, no one is considered worthy of studying Vedānta and no one is authorised (adhikārī) to traverse the path of realisation and salvation from the cycle of birth and rebirth. The author also seems to have deliberately avoided to reflect on the controversy whether Śaṅkara lived in 7th cent. A.D. as the western scholars believe or sometime before Christ as Indian traditions uphold. This is a great omission in a work that claims to be of biographical nature.

Still, on the whole, the book is well written. The impressive get up of the book and the flow of language enhance the charm of the book for common reader. It is hoped that the book shall receive popular appreciation.—H.S. Sinha

KASHMIR KĀ SANSKRIT SĀHITYA KO YOGADĀNA by Ved Kumari Ghai, Pub. J. & K. Academy of Arts, Culture and Languages, Jammu, 1987 (1st Edition), pp. 1-242, Price Rs. 32/-.

The work under review 'Kashmir kā Sanskrit Sāhitya ko Yogadāna' (The Contribution of Kashmir to Sanskrit Literature) by Dr. Ved Kumari has been accomplished with tremendous labour and a great deal of care. The literature produced in Sanskrit by the scholar of Kashmir is very vast. It was, therefore, necessary for the author to limit the scope of the present work only to some aspects like Purāṇas, Rūpakas, Mahākāvya, Mañjarī Kāvya, Aitiḥāsika Kāvya, Lokakathās, Mukṭaka Kāvya, Laghu Kāvya, Stuti-Kāvya and Kāvya Śāstra. The author is well aware of the fact that there is a huge Sanskrit Literature written by the Kashmiris on other branches like

Veda, Vyākaraṇa, Darśana, Āyurveda etc. which requires considerable labour and time. So she has left it for some future programme.

This work has been divided into 10 chapters according to the subject matter as stated above. The author has generally followed the chronology while dealing with the works falling in a particular category. But in the chapter on Kāvya Śāstra some deviation has been made for the sake of clarity of the subject matter. Mukul Bhatta and Jayanta Bhatta belong to an earlier period to the times of Abhinava Gupta. But both of them have been discussed after Abhinava Gupta. This has been done to give a complete account of all the four major explanations of the *Rasa sūtra* of Bharata at one place so that the reader can understand the theories easily, alongwith their merits and demerits.

This work is very useful contribution to the history of Sanskrit literature and will equally be appreciated by the students and scholars. Baldeo Singh

THE GUPTA ADMINISTRATION by Dr. B.N. Puri, Pub. B.R. Publishing Corporation, Delhi, 1990, pp. 112, Price Rs. 120/-.

Originally delivered under the Sulakhani Devi Mahajan Memorial Lectures programme, the book attempts at a constructive survey of the Gupta administrative system. A leading authority on the History of Indian Administration Dr. Puri has dealt with the subject in a most comprehensive manner. The study bears mark of the author's keen observations and profound scholarship. The study is based on a variety of sources – inscription, coins and literature, the last includes the Purāṇas, the legal texts of Vyāsa, Hārīta, Piṭāmaha and Pulastya, the Kāmandakiya Nītisāra, the dramas Kaumudimahotsava and Devichandara Guptam and last but not the least, the account of the chinese traveller Fa-hien.

In the first chapter the author identifies the centralized and the decentralized aspects of the Gupta administration. The impact of such powerful rulers like Samudragupta, Chandragupta-II Vikramāditya and Skandagupta as also the rise of feudal tendencies under the weak rulers has been very well explained. The author does not fail to take note of the secular approach of the Gupta monarchs while determining the administrative policy and duly considers the system of checks and balances as it existed between the ruler and the bureaucracy particularly the role of the Crown Prince, Sāndhivigraha and Upaṅkamahārāja in this context. True it is that the central administrative structure rotated around the personality of the emperor so long he remained all powerful failing which process of disintegration was

bound to set in giving way to the growth of the power of the provincial chiefs and feudatories.

Centre-province relationship, the system of recruitment as also the role of the feudatories in the administration have been examined in the second chapter. The provincial as well as the district set-up of the administration namely the *bhukti* and the *vishaya*, the democratic element as known from the panchāyat systems at the city and village levels which are specially known from the inscriptions have all been thoroughly brought out. And that the system worked very efficiently is attested to by Fa-hien who, while recording the material and moral progress of the people, has stated that throughout the country no one kills any living thing nor drinks wine. It may be recalled here what V.A. Smith has said in this respect. He wrote : Probably India has never been governed better, after the oriental manner, than it was during the reign of Vikramāditya (The Early History of India, 1924, p. 315).

The last chapter exposes the system of defence and diplomatic skill as understood by the terms *Ṣaḍguṇya* (six fold policy) and *Maṇḍala* (or circle of kings) theories. It may be asked how far these concepts were put into actual practice. Is it possible to explain them with reference to their confirmation from inscriptional evidence or does it only show the gap between our ideas and practice which is a general feature of our entire historical growth? Two factors were mainly responsible for peace and order under the Guptas—the strong arms of the rulers and their secular administrative policy. No wonder that the ideal of a welfare state was realised under the Guptas who looked after the comforts and prosperity of their subjects. This is how the study has become so very refreshing. Based on a comparative and critical study of various sources of information it is indeed a welcome addition to the studies on the administrative history of India.—H.A. Phadke

DIE SPATVEDISCHE KULTUREPOCHE NACH DEN QUELLEN DER ŚRAUTAGRHYA—UND DHARMASŪTRAS : by Egon Brucker, Frantz steiner Verlag GmbH Wiesbaden, 1980, pp. 4+160, Price 20 DM.

In this book Egon Brucker portrays the later Vedic Cultural epoch according to the sources of the Śrauta, Grhya and Dharma-sūtras. After introducing the reader in brief with the Vedic literature : Samhitās, Brāhmaṇa-s, Āraṇyakas and Upaniṣads, and Sūtras, the author has given a detailed account of the Śrauta, Grāya and Dharma-sūtras, belonging to various schools of the Vedas, discusses their mutual relation and relative dates. He has offered an authentic study of the geographical materials gleaned from the Sūtra-texts accompanied

by chief cultural peculiarities of different regions and places. The results of the author's painstaking labours deserve the praise of every student of the Kalpasūtra-literature, especially its cultural aspect. The book contains a bibliography of the relevant literature (pp. 11-30) and also an index (pp. 155-160).—Maan Singh

LANGUAGE AND RELEASE : SARVAJÑĀTMAN'S PAÑCA-PRAKRIYĀ : by Ivan Kocmarek, Motilal Banarsidass, Delhi, 1985, pp. XIV+150, Price Rs. 130/-

The *Pañcaprakriyā* by Sarvajñātman (the later half of the tenth century or the first half of the eleventh century A.D.) is a small manual of the Advaita Vedānta philosophy. It consists of five chapters (*prakaraṇas*) :— Chapter I treats of the powers of words such as the primary usage (*mukhyavṛtti*), that based on similarity of qualities (*guṇavṛtti*) and secondary usage (*lakṣaṇāvṛtti*), and concludes that only the last two are applicable to the great statements (*mahāvākyas*), *tat tvam asi* (thou art that; *Chāndogyopaniṣad* VI. 8.7) and *aḥam brahmā'smi* (I am Brahman; *Bṛhadāraṇyakopaniṣad*, I.4.10); Chapter II illustrates the application of the partially non-inclusive and partially inclusive secondary usage (*jahadaajahallakṣaṇā*) to the great statement : *aḥam brahmā'smi*, and gives a detailed description of an *adhikārin*. Chapter III explains the meaning of the words *tat* and *tvam* taken from the great statement : *tat tvam asi* and describes the creation of the universe from Brahman associated with ignorance as well as its merging back into the pure Brahman; Chapter IV examines the nature of subsidiary statements (*avāntaravākyas*) in the Upaniṣads, e.g. *Satyam jñānam anantaṁ brahma* (Brahman is truth, knowledge, the infinite; *Chāndogyopaniṣad* II.1.1); and Chapter V expounds the nature of bondage (*bandha*) and release (*mokṣa*).

The book under review embodies a critical analysis of the *Pañcaprakriyā* in Introduction (pp. 1-45), and English translation of the text (pp. 47-67), notes to the translation (pp. 69-124) and original Sanskrit text in the Appendix, (pp. 129-137), followed by Bibliography (pp. 139-147), general Index (p. 149) and Index of Sanskrit terms (p. 150).

Scholars interested in the Advaita Vedānta philosophy will certainly like the book. Ivan Kocmarek deserves compliments for this publication.—Maan Singh

JINASAMUDRA'S COMMENTARY ON THE RAGHUVAMŚA OF KĀLIDĀSA : Ed. by Tapasvi Nandi, Pub. Gujarat Sahitya Akademi, Gandhi Nagar, 1989, pp. 365, Price Rs. 125/-

Jinasamudrācārya's commentary on the *Raghuvamśa* has been edited by Prof. Tapasvi Nandi on the basis of a single manuscript available in the L.D. Institute, Ahmedabad

History knows about two Jinasamudras; one of them lived in the 15th century A.D. while the other flourished in the 17th century A.D. One of them was the author of a commentary on the *Raghuvamśa* of which the only available manuscript dates back to 18th century A.D., a fact which shows that the author of the *Raghuvamśa-Tīkā* should be Jinasamudra of the 17th century. But Prof. Nandi in his extensive 'Preface', has tried to prove that Jinasamudra of the 15th century lived in Gujarat and Rajasthan and was the author of this Ms. Jinasamudra of the 17th century wrote his MSS in Hindi or Gujarati only, though their colophones are in Sanskrit. So the editor opines that the older Jinasamudra must have been the author of the *Raghuvamśa-Tīkā*.

This commentary is not a scholarly work and is truly caused by its author the *Raghukāvyānvayamātra*. It is composed in a very simple language and does not contain much grammatical and philosophical discussions or references. In no way it is comparable with Mallinātha's commentary. We find some vernacular tange in this commentary. The author uses 'Nighantau' for 'Upajighrantau' (7.60) 'Utārya' for 'Avatārya' (6.31). 'Dhūmarījāla' for 'Nihāra' (7.60), 'Brūditvā' for 'Nimajya' (10.3.16 & 17), 'Abrūdata' for 'Mamajja' (16.72) 'Joṭayitvā' for 'Troṭayitvā' (9.76) etc. He writes 'kh' for ś, 'j' for 'y' and sometimes the author takes note of the figures of speech. Māgha, the author of *Śiśupālavadha* is mentioned by name in this commentary (16.65), though the verse is not available in *Śiśupālavadha*. Sometimes the author has grammatical hints (6.62) and at few places he gives fresh explanations (9.5) *Ahīnaprākraman*. At a few places the commentary is not clear as (6.12): *Mīmokha*. At 5.73 he has commented twice similarly but gives number separate. According to the editor, it is a mistake on the part of the author, but it is probably the mistake of the scribe.

The aim of publishing such a simple commentary lies, according to its editor, in pointing out variants available, the sequence of verses, the interpolated verses etc.

The edition would prove very useful for textual study of Kālidāsa's *Raghuvamśa*. Had the editor given the original text of the *Raghuvamśa* with the above commentary, the edition would have been more useful.—P.K. Bhatia.

BHARTṚHARI'S VĀKYAPADĪYA WITH GUJARATI TRANSLATION AND NOTES, by J.M. Shukla, Ed. L.D. Institute of Indology, Ahmedabad, 1984, pp 720, Price Rs 53/50.

The credit of introducing the original text books of Sanskrit Grammar into Indian Languages goes to Swāmī Dayānanda Saraswatī who made the way first of all by translating *Aṣṭādhyāyī* into Hindi in 1827. Only he encouraged his successor to translate these books into various Indian languages. Thus *Siddhānta Kaumudī* was translated into Hindi by Pt. Jwalaprasad Mishra, and complete *Mahābhāṣya* was translated into Marathi by M.M. K.V. Abhyankar. On these lines there is a praise worthy work of Prof. J.M. Shukla, who translated complete *Vākyapadīya* (VP) into Gujarati language with different elaborate notes in 1984. It was well received by the world of scholars, because this made the Gujarati literature richen.

Though Prof. Shukla has not added elaborate Introduction in the beginning, about the problem of the text of VP & its historical and philosophical aspects as well as the contribution of Bhartṛhari in the field of Sanskrit Grammar. But the author proposes to deal all these aspects in a separate book. Probably this is the reason, that the author has added a brief introduction in which a detailed subject matter of VP has been discussed. That is why the author has shown the doubts over whether Kārikā and Vṛtti have been written by one author or not.

It is great surprise that Prof Shukla has based his work on the edition of W. Rao (Wiesbaden 1977) on the other hand the great scholar of Sanskrit Grammar did not accept its authenticity as final. According to G.B. Palsub "A Text based on Kārikā-mss alone is bound to fall short of the original text of Bhartṛhari" (A.B.O.R.I. Vol. LX, p. 398). It would have been better if he had based his translation on the Poona University edition.

In the book under review the Kārikās of VP, the quotations of various commentaries on it and Mahābhāṣyam have been given in Devanāgarī script while the rest is in Gujarati script. It would have been better if the translator had used only one script. Though there are printing mistakes, yet these are negligible. Though it is only a translation, but at many places one finds elaborate explanation too, which are mainly based on the different commentaries of VP and Mahābhāṣya. These are very useful and help even the common reader to grasp the ideas and the riddles of VP. At some places we find the difference between the translation and the accepted reading (as in 1.122). It is a matter of great surprise that the learned translator has accepted different readings without any clarifications.

In spite of some desiripencies it is the most useful book for Gujarati speaking students, who want to gain the knowledge of VP in their own mother tongue. So, Prof. Shukla must be congratulated for this commendable work.

P.K. Bhatia

APABHRAMŚA OF HEMACHANDRA by Kantilal Baldevram Vyas, Pub. Prakrit Text Society, Ahmedabad, 1982, pp. VI+20-48+197, Price Rs. 8/-.

It is a matter of great pleasure that Prakrit Text Society Ahmedabad has brought out an interesting publication '*Apabhramśa of Hemachandra*' alongwith English translation and valuable notes. The author has used the important old manuscript to edit the text obtained from the Pātan Bhandagars through the good offices of Acharya Shri Punyavijayaji.

In detailed introduction he has dealt, practically with all the linguistic characteristics, the importance, history and evaluation of Apabhramśa. Further he also discussed the views of different scholars on related problems of Apabhramśa language.

The author has prepared this text very carefully and scholarly. In the end of this book he has given a pariśiṣṭa and a good index of Apabhramśa words. I hope it will be very helpful for readers to great extent.

D.C. Jain

THE GENERAL PHILOSOPHY OF JAINISM (ANEKĀNTAVĀDA) by Bimal Krishna Matilal, Pub. L.D. Institute of Indology, Ahmedabad, 1981, pp. VI+72, Price Rs. 16/-.

No doubt, Anekāntavāda is the Heart of Jainism. It is a philosophy of synthesis and reconciliation since it tries to establish a rapproachment between seemingly disagreeing philosophical schools. Jaina philosophers contend that no philosophic proposition can be true if it is only unconditionally asserted. Each school asserts its thesis and claims it to be true. Thus a philosopher does not really understand the point that is being made by the opposite side. Rival schools only encourage dogmatism and intolerance in philosophy. According to the Jainas, this is the evil of ekānta 'one sided' philosophies while the anekānta philosophy reveals the theory of non-onesidedness or the many-sided nature of reality. This philosophic methodology consists the dual doctrine, i.e. Nayavāda (The doctrine of standpoints) and Syādvāda or Saptabhaṅgī (the sevenfold predication). This book presents a faithful interpretation of the subject. Besides, the author has also critically compared the theory of anekānta philosophy with the 'Emptiness' (Śūnyavāda) doctrine of the Mādhyamikas and fivefold

formula of Ājivakas based on the available Sanskrit materials on Jainalogy as well as Buddhist Philosophy.

The book is compilation of three articles by the author on anekāntavāda and runs into fifteen sections viz. introduction; vibhajyavāda ■ a philosophic method; the middle way and the 'Non-one sided' Way; Anekānta : A development from the Vibhajya method; different senses of Anekānta; Anekānta as a resolution of paradox of causality; the Jaina nayas and Mādhyamika dialectic; substance and quality : two main standpoints; existence and substance: the seven standpoints; historical background of the jain dialectic; the meaning of SYĀT; explanation of the seven predicates; traditional objections; in defence of Jaina position. In the end the book is appended with footnotes with as exhaustive appendix and bibliographical references.

The author deserves congratulation for this successful attempt and this book also can prove very helpful to all those who want to understand the depth of Anekānta Philosophy of Jainism D.C Jain

JÑĀNAPRAMODIKĀ BY JÑĀNPARAMODAGAṆI, Ed. R.S. Betai, Pub. L.D. Institute of Indology, Ahmedabad, 1987, pp. 20+144, Price Rs. 36/-.

Dr. Betai presents here the critically edited text of *Jñānapramodikā* by Jñānapramodagaṇi (V.S 17th century) a commentary on a small but peculiar work on Sanskrit poetics entitled *Vāgbhaṭālaṅkāra* by Vāgbhaṭa (V.S 12th century). In spite of being a small compilation of poetics in Sanskrit, the importance of this treatise, the *Vāgbhaṭālaṅkāra*, lies on the commentaries made by ten well known Indian poetics and a brief note by an unknown author. Among the commentators, the great names like Siṃhadevagaṇi, Jinavardhanasūri and Jivānanda Vidyāsāgar are noticed. The book with these three commentaries are already published from different places and edited by different scholars

Prof. Betai has given us, in this book the critical text of the commentary *Jñānapramodikā* with the text of the original work. This critical edition bases upon four manuscripts which, according to the editor, were collected with great effort from various places e.g. (i) Oriental Institute, Baroda (V.S. 1697), (ii) Patan (V.S. 1710), (iii) BORI, Pune (nd.) and (iv) L.D. I.I., Ahmedabad (V.S. 1843).

The greater part of this book carries the texts of both the source and the commentary. The first 20 pages are given to the description of critical apparatus, introduction to these works and their authors and also to their salient features. The last 24 pages are given to

Appendices carrying necessary informations, text concordance and a selected bibliography.

This book can, for our convenience, be divided mainly into two parts viz. (i) main part, the texts in sanskrit and (ii) the description in English. In the second part, the descriptions are in brief, precise and to the point. The printing is clear though not so much beautiful as much one can expect in this modern age. Printing mistakes are rare. Nevertheless an errata is printed at the beginning. There might have been a number of limitation faced by both the editor and the publisher which may or may not be clear to us, but it is crystal clear that the editor has introduced to the Sanskrit readers a marvellous piece of poetics hitherto unpublished. In my opinion, this work would not only prove as a helpful text in poetics but also an asset in its field.

A.C. Dass

THE RGVEDIC FAMILY—MANDALAS—A STATISTICAL STUDY
by M.D. Pandit, Pub. Advanced Study in Sanskrit, University of Poona, (under class B, No. 13), 1991, pp. xii+204, Price Rs. 125/-.

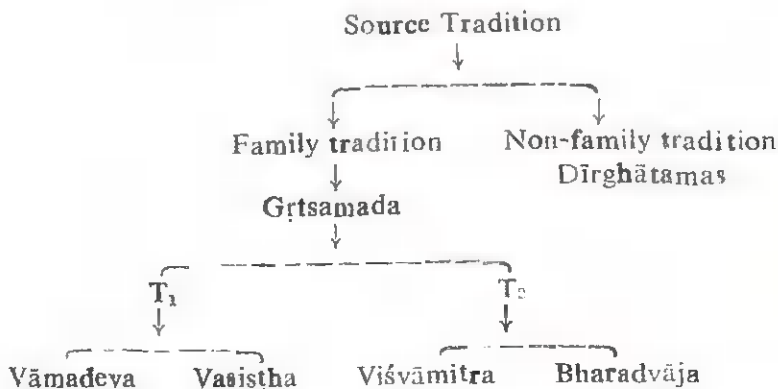
The Vedas constitute an integral part of the earliest literature of the world and the 'Rgveda', comes first among them. Hence, this book, the 'Rgveda', is regarded to be a source book of knowledge of the earliest human civilisation. This is why even those who consider Vedic language and classical Sanskrit as dead languages have sincerely learnt these languages in order to comprehend this vast literature. Quite a large number of scholars have meticulously spent years after years to find out sufficient clue to pre-historic human civilisation, especially of South-Asia. But, unfortunately, this vast ocean of literary heritage of the Indo-Aryans has yielded as much information as it was expected mainly because of the uncertainty of the chronology either of its compositions or of its composers. Scholars have, however, been using it for gleaning materials for linguistic, philosophy, history, mythology and so on.

Attempts made to settle the chronological order of the Vedic hymns in general and the hymns of the 'Rgveda' in particular by Bloofield, Max Müller, Jacobi, Tilak, Winternitz, Macdonell, Rahrkar etc. have almost failed to evoke an unanimous consensus in this matter chiefly because of the disagreement in their approach to solve the problem. In spite of all this, a very good result has been obtained through statistical study of this literature with regard to uses and repetitions of verses, padas, roots, stems, genders, persons, numbers, primary and secondary suffixes, metres, accents and even forms of compounds. Here, in this monograph this method has been followed by Dr. Pandit to ascertain the chronology of the five family:

books of the R̥gveda, viz. Gr̥tsamada, Viśvāmitra, Vāmadeva, Bharadvāja and Vasistha, the authors of the second, third, fourth, sixth and seventh Maṇḍalas respectively. The Atri-family, to whom the fifth Maṇḍala of the R̥gveda, belongs has been purposely excluded by the author of the book under review, for want of sufficient material for comparison on account of multiple authorship of this Maṇḍala. As a matter of fact, the chronology of the seers of the fifth Maṇḍala of the R̥gveda is in itself a serious problem to settle. To make this study more useful Dr. Pandit has included the hymns on Agni by the seer Dirghātamas of the first Maṇḍala (I.140-150). According to Dr. Pandit the purpose of including these hymns by a seer of a non-family Maṇḍala is only to provide a contrasting sample for this study.

The data used for this purpose epithets of two main deities, Indra and Agni, who have made their own traditions in the Vedic Society. In the R̥gveda, out of 1028 hymns, Indra and Agni have been eulogised in about 250 and 200 hymns respectively and in these five family-books, these deities occupy a little more than 50% of the total composition. Out of 1702 hymns, Indra possesses 847 hymns while Agni occupies 555 hymns. Thus forms sufficient material for a good statistical study.

Dr. Pandit models his study on the formula devised by Alvar Ellegard as he finds the Q-6 formula suggested by A. L. Kroeber and C. D. Chretien as unfit for the purpose. Through an exhaustive statistical study of a large collection of epithets of Indra and Agni as contained in the above five family-books as well as in some hymns by Dirghātamas, running into two long chapters with 46 tables and 8 appendices, Dr. Pandit concludes that Gr̥tsamada is always at one extremity and betrays a sharp contrast with the traditions of the others. He has set the chronology of these seers as under :—



TĀRĀYANA (TĀRĀGAṆA) Ed. H.C. Bhayani, Pub. L.D. Institute of Indological Studies, Ahmedabad-380009, 1987, pp.7+79, Price Rs. 20/-

The delightful volume under review is an anthology of a Jaina poet Bappabhaṭṭi Sūri's (800-895 A.D.) Prakrit Muktakas entitled *Tārāyaṇa* (Skt. *Tārāgaṇa*), 'The Assembly of Stars', alongwith an anonymous Sanskrit commentary. It was compiled by Śaṅkuka, a contemporary of the poet. The poet Śaṅkuka, who composed a poem called *Bhuvanābhyaṇḍaya* and wrote a commentary on Bharata's *Nāṭyaśāstra* was a protege of king Ajitapāda of Kashmira (814-854 A.D.). But our Śaṅkuka had the Pratihara king Amma Nāgāvaloka or Nagabhaṭṭa II (of Kānyakubja) as his patron. According to BC.V. 660 he was the author of 52 books and was a veteran scholar of Sanskrit, Prakrit and Apabhraṃśa and his name appears in various Jaina works. He was honoured at different literary assemblies and had gained different epithets e.g. Bhadrakīrti, Gajapati, Ācārya Śvetabhikṣu Vādin, Mahāvādīndra, Brahmācārin, Rājapūjita etc.

The commentator has meticulously explained various compound expressions, Śleṣas and different figures of speech in the poem e.g., Upamā, Rūpaka, Vyājastuti, many of his images are bold and original and reveal his mastery over the Kāvya Tradition. Several of his memorable images have been taken from day-to-day life e.g., a fruit with one stone formed in its inside; putting milk-soaked cotton pads on sore eyes etc.

The poet was not only a scholar, but also a great philanthropist. His munificence is evident from the fact that he refused to accept the royal seat of a king. The income which he received from the demesue was spent on constructing a Mahavira temple at Kanyakubja and another at Gopagiri. He also helped the king by making crucial predictions for which he consulted the *Prāśnacintāmaṇi*, a work on prognostication. Thus he seems to be a great geomancer and astrologer. The total number of verses in the poem is 175 (V. 100 to 125 are missing).

The book under review has a complete, comprehensive and appreciative commentary and contains a wealth of details. We appreciate and thanks Mr. H.C. Bhayani for this useful service. It is splendidly printed and finely got up.

D.D. Kapil

ĀCĀRYA UMĀSVĀTIVĀCAKA'S PRAŚAMARATIPRAKARAṆA
Ed. Yajñeshwar S. Shastri, Pub. L.D. Institute of Indology, Ahmedabad-9, 1989, pp. 7+103, Price Rs. 90/-

Critically Ācārya Umāsvāti Vācaka's *Praśamaratiprakaraṇa*, edited and translated into English by Yajñeshwar S. Shastri is a commendable

attempt introducing the reader with author's life history. It also provides a glimpse of different commentaries on *Praśamaratiprakaraṇa* with special emphasis on its ethical and philosophical aspects including its comparison with *Tattvārthādhigamasūtra* and Jaina Āgamas alongwith other Non-Jain Works. The English translation of original text is an undoubtedly successful attempt as it is enriched with both denotative and connotative meanings of different verses. The special feature of the translation is the intelligibility attained through simplification by using bracketed additional words. The text is serially translated as contained in original manuscript. It contains twenty two sub-headings dealing with different codes of conduct expounded by the author for men. Every chapter bears a relevant and specific heading. Whatever is contained in the text is fully elucidated. The text deals with different do's and don't's essential to be followed by persons aiming at salvation or attainment of three objectives of life i.e., Dharma, Artha and Kāma. The text declares Jinaśeṇa (Jainism) to be the most supreme sect as it is capable of inspiring the man to adopt the do's and refrain from the don't's. This translation is sure to prove helpful in propagating the Jain way of living as the text provides a brief but exhaustive glimpse of Jain scriptures. The translator and the editor deserve all praise for bringing a rare manuscript to light and making it accessible to common man who lacks a knowledge of Sanskrit. In a nutshell, Yajneshwar S. Shastri is not only a good commentator and critic but also a good translator who is capable of conveying through translation the message contained in the text without damaging the aim and idea of the author.

I. Sharma

SOCIAL AND CULTURAL HISTORY OF ANCIENT INDIA by M.L. Bose, Pub. Concept Publishing Company, New Delhi, 1990, pp. xi+163, Price Rs. 150/-.

Number of works are known to us on social and cultural history of ancient India. The book under review has been written to 'serve as text-book for the post-graduate students and it 'does not lay any claim for presenting any fresh or hitherto unknown data'. The book, as admitted by the author, is based on a few earlier works of Sri Aurobindo A.L. Basham, R.C. Majumdar and others. It is divided into ten chapters.

After introducing the subject, the author begins with 'Ethnic Composition and Foreign Elements in Indian History'. The chapter presents the process of intermingling of different ethnic-cultural groups of people who were the immigrants to this land from time immemorial. For the comprehension and understanding of the composite nature of

Indian society and its cultural diversities, the chapter provides an useful analysis for the students

In the chapter of 'Ancient Indian Society' *varṇa*, *jāti*, family life *gotra*, *pravara* and slavery are discussed. There is no doubt that the Indian people had evolved a common basis of social philosophy to grow with collective ethos which also provided an inherent system of individual life in its social framework. The author points out that the caste system grew up in the wake of foreign influence and has replaced the *varṇa* system in its early stage. The non-aryan tribes, which were incorporated in the Aryan society, retained their social grades and tribal customs. It provided a basis to these tribes to crystallize into castes. The *anuloma* and *pratiloma* marriages also gave an impetus to the development of caste system in ancient India. The author critically analyses the origin of the caste system but he omits to analyse the social-economic and religious factors responsible for the emergence of *varṇa* system. Moreover, the feudal age, i.e., the Gupta and especially the early medieval period, witnessed a noticeable proliferation of castes in north India which have not been dealt with at all. Similarly the questions of the position of Śūdra and development of untouchability and slavery require more attention.

The next two chapters are devoted to the four *āśramas* and education in ancient India with teacher-student relation and seats of learning. Besides the academic education, the system of vocational and technical training is also discussed which makes the discussion meaningful and comprehensive.

While discussing the marriage, sex-relations and status of women in ancient India, the author rightly points out that marriage was considered to be an instrument of *dharma* for the discharge of ordained duties. Sexuality was regarded as a refined mutual relationship and not as a mere vent to the animal passions. The position of women is discussed in brief and that too is not analytical. Being an important and still relevant to our society, the subject could have been analysed in its proper perspective.

The work also gives a brief description of Indian religion, philosophy, language, literature and art. Though these are the vast fields requiring always detailed discussion, but in a small book like this, the author could give an idea of these aspects of Indian culture successfully. The book is illustrated with eight photographs but the selection of the plates is at random. The book is written to serve as a text book and it fulfils its purpose.

B.K. Kathil

EPIGRAPHICAL STUDIES OF RAJASTHAN INSCRIPTIONS
by Ratan Lal Mishra, Pub. B.R. Publishing Corporation, Delhi-110007,
1990, pp. 1-162 (excluding Index, a Plate) Price Rs. 130/-.

The book under review discusses 148 inscriptions belonging to ancient, medieval and modern times discovered in Shekhavati region of Rajasthan. Found engraved on mostly durable materials these were originally written in Brahmi, Devanagari, Persian or English languages and as such conveyed message in different languages. The present work gives a brief history of Shekhavati, nature and scope of study and outlines of the society and culture as gleaned from the inscriptions. Most of the inscriptions are given with their texts in Devanagari and a short commentary discussing the importance of the inscription. In a few cases English translations, which were available elsewhere, have also been provided. The inscriptions cover a long period of history ranging from 3rd century B.C. to A.D. 1944. On the whole the work is useful for the students of the history of Rajasthan. It would have been better if a standard in the spellings of the names of persons, tribes etc. had been followed by the author. The illustrations given in the book are, however, not upto the mark and consequently the price appears to be on higher side.

S P. Shukla

LAGHUTATTVASPHOTA OF AMRTACANDRA SŪRI Ed. Padma-nabha S. Jaini, Pub. L.D. Series 62, L.D. Institute of Indology, Ahmedabad-9, 1978, pp. 40 + 258, Price Rs. 50/-.

The present work is a critical edition of the hitherto unpublished work entitled *Laghutattvasphota* of Ācārya Amṛtacandra Sūri (c. 10th century A.D.) a well known commentator of Ācārya Kundakunda's works. It is a collection of 25 independent chapters each having 25 verses composed in different metres. It belongs to the group of Jain Stotras which are mostly philosophical poems. It embodies the exposition of Jain doctrines and hence it is given the appropriate title *Laghutattvasphota*.

This critical edition is based on one palm-leaf manuscript found in 1968 by Munishri Punyavijayaji in the Dela Bhandara, Ahmedabad. Prof. Dr. P.S. Jaini has very keenly and flawlessly prepared the critical edition of this manuscript with an English translation of the entire text. In the beginning he has given a very elaborate and scholarly introduction, in which he discusses the two titles of the book mentioned in the colophon, deals with the authorship of the book and brings out the characteristic features of Jain Stotras. He also analyses the contents

of the text, compares the *Laghutattvasphoṭa* with *Samayasāra-Kalāśa* and gives an estimate of Ācārya Amṛtacandra as a devotee.

Twenty-five chapters of this work of Ācārya Amṛtacandra bear no title yet they are well marked by fresh salutations to the Jina. The first chapter has a hidden title, being appropriately called Jina-Nāmavalī as the author invokes the names of different Tirthaṅkaras in each verse. The second chapter continues with the problem of dichotomy created by the Vaiśvarūpya and Ekarūptā which characterize the cognition of the Jina and ends with an affirmation of the variegated nature of the soul. The third chapter provides us with the finest account of the spiritual career of a Jina found in the whole Jain literature. It consists of the gradual progress of the soul from its lowest state to the highest state of spiritual growth marked by omniscience. The fourth and fifth chapters treat of the omniscient Jina, who is described as a mass of knowledge (Vijñānaghana). The sixth chapter again describes the ascetic path of the nascent Jina discussed in the third chapter. The seventh chapter opens with the declaration that the poet takes refuge only in the Jina i.e. Śudha-Bodha which is devoid of all instrumentalities, agentness, objectness etc. The eighth chapter shows the Jina as the Supreme Teacher, the Āpta. The line of Tirthaṅkaras has neither a beginning nor an end and it is open to all who seek to join it. The ninth chapter again takes us to the spiritual career of the nascent Jina. The period of Jina's life described here is reminiscent of Mahavira's severe austerities. Chapters tenth, eleventh and twelfth are written in the praise of Jina from the standpoint of Śudha-naya i.e. purified view. In the end of the chapter, the poet calls for self-realization. In the fourteenth chapter the poet views the Jina both sequentially i.e. considering each quality separately, and simultaneously. The positive (vidhi) and negative (pratiṣedha) aspects, though mutually contradictory, are useful from the point of view of Syādvāda. These have been discussed in the fifteenth chapter. The twin laws of causation and being to the cognition of the Jina have been explained in the sixteenth chapter. The seventeenth chapter discusses the relationship between the word 'Syāt' (may be) and its real meaning in Syādvāda. Chapters eighteenth and nineteenth continue with the dual nature of things as found in Syādvāda. The twentieth chapter is of special interest as it is a critique of Buddhist doctrine. The twenty-first chapter is probably a criticism of the Nyāya-Vaiśeṣika system. Chapter twenty-two, twenty-three and twenty-four are of miscellaneous character. The twenty-fifth chapter deals with *Karmajñāna-samuccaya*, the integration of action and knowledge. At the end one finds a verse index and a glossary of Sanskrit terms. It is hoped that the publication of this important work will be of immense value to the students of Jain philosophy in particular and Indian philosophy in general.

Vijaya Rani

A STUDY OF TATTVĀRTHASŪTRA WITH BHĀṢYA (WITH SPECIAL REFERENCE TO AUTHORSHIP AND DATE) by Suzuko Ohira, Pub. L.D. Institute of Indology, Ahmedabad-9, 1982, pp. 10+182, Price Rs. 48/-.

The book under review is a doctoral thesis of Dr. Suzuko Ohira. The Tattvārthasūtra of Umāsvāti occupies a unique position in the philosophical and literary history of the Jainas. The two sects of the Jaina—the Śvetāmbara and the Digambara—assign equal importance to this work. Both these sects claim Umāsvāti as belonging to them. The Śvetāmbaras think that the Umāsvāti himself is the author of the Tattvārthasūtra as well as of its Bhāṣya; but the Digambaras do not take the Bhāṣya as his work. Both the sects assign him to different periods. Hence, the problem of the authorship and date of the Tattvārthasūtra and its Bhāṣya awaited a deep study and investigation. Dr. Suzuko Ohira undertook this task and performed it with success.

In this study, Dr. Ohira has put forth three problems (i) authorship of the Tattvārthasūtra with Bhāṣya, (ii) ascertainment of its date; and (iii) its historical evaluation. The book deals with these problems into four chapter.

To treat of the first problem, i.e. the authorship of the Tattvārthasūtra and the Bhāṣya, Dr. Ohira has raised three further questions : (i) which version of the text is the original one ? (ii) Is the Bhāṣya an autocommentary or not ? (iii) Is the Bhāṣya and the Tattvārthasūtra composed by Umāsvāti or someone else.

An attempt has been made to solve these questions in the first two chapters. She has reached the conclusion that the Tattvārthasūtra with Bhāṣya is the original text, composed by Umāsvāti himself.

The second problem, i.e. the ascertainment of the date has been dealt within chapter III and IV (Pt. 2). On the basis of the available evidences, the date of the Tattvārthasūtra has been fixed sometime in the late middle of the 5th century A.D.

The fourth chapter takes up the historical evaluation on the basis of (i) Umāsvāti's performance in composing Tattvārthasūtra (ii) its influence on post-Umāsvāti authors and (iii) its position in the literary history of the Jainas.

According to Dr. Ohira, adoption of Sanskrit language and of the prakaraṇa form of composition, started by Umāsvāti, created a lively academic atmosphere which never happened in the canonical

period. Another important contribution of Umāsvāti is that he provided the basis for the immediate arrival of the age of logic in both the sects of the Jaina. Moreover, the basic value of the *Tattvārthasūtra* remains in its being a standard Text on the Jain philosophy.

Thus the present book by Dr. Ohira offers systematic and critical study of the *Tattvārthasūtra* with Bhāṣya for which she deserves high appreciation. This book would be a guiding source to researchers of Jain philosophy.

Vijaya Rani

A CRITICAL STUDY OF PURUṢOTTAMDEV'S LAGHU-PARI-BHĀṢĀVṚTTI by Vasant Kumar Manu Bhai Bhatta, Pub. Gujarat University, Ahmedabad, 1987, pp. 10+720, Price Rs. 32/-.

Pāṇini, in his famous treatise, *Aṣṭādhyāyī*, has given the rules about the formation of words and specific meaning of words in a very brief and compact style which is unique and is called 'sūtra śailī'. For understanding these rules and for knowing their scope he has given some definitions (Paribhāṣās). These definitions are based on logic, common-sense, linguistic traditions and prevalent maxims. The great tradition of these definitions was present in pre-pāṇinian days also as he has referred to many scholars-Śākaṭāyana, Sphoṭāyana etc. in his *Aṣṭādhyāyī*. But after Pāṇini the requirement of a systematic study of these definitions was felt. Scholars of pāṇinian and of other schools of grammar collected, arranged and critically analysed these definitions and added some new where ever seemed necessary.

Among these scholars - Vyādi, Puruṣottamdeva and Nāgeśabhaṭṭa are famous. Some years ago in the field of these grammatical definitions Nāgeśabhaṭṭa was considered to be the authority and his *Paribhāṣenduśekhara* an authentic treatise. In sixties Prof. K.V. Abhyankar collected all the available pāṇinian and non-pāṇinian definitions which were published in a book form from B.O.R.I. Poona, in 1967.

Out of this collection *Laghu-Paribhāṣāvṛtti* of Puruṣottamdeva was selected for a critical study by Dr. Bhatta for his thesis for the Ph.D. degree of Gujarat University. He preferred to have Gujarati language as the medium of expression for his scholarly findings.

The main and important part of this study is the close translation of the Sanskrit text of '*Laghu-Paribhāṣāvṛtti*, of Puruṣottamdeva into Gujarati language and criticism of the definitions (paribhāṣās) comparing with those of other authors of the field-especially Vyādi, Sīradeva, Nīlakaṇṭha, Haribhāskar and Nāgeśabhaṭṭa with reference to their works *Paribhāṣā Sūchan*, *Bṛhatparibhāṣāvṛtti*, *Paribhāṣāvṛtti*, *Paribhāṣā-bhāskara* and *Paribhāṣenduśekhara* respectively.

Besides it the author has given a detailed and authentic information regarding the meaning of paribhāṣās according to the various scholars of Sanskrit Grammar of pāṇinian school as Vyādi, Kātyāyana and Patañjali etc. He has also given a brief description of other 'Paribhāṣāpāṭhas of Śākatāyana, Chandragomin, Kātantra, Kālāpa Bhojadeva, Hemachandra and Jainendra. All of them are not considered to be the followers of Pāṇini but mostly they have borrowed from him though there are some new definitions also. Some of them are based on *Mahābhāṣya* of Patañjali and some are independently coined.

After discussing about the time and place of Puruṣottamdeva and his other works the author has given an exhaustive introduction to *Laghuparibhāṣāvr̥tti*, where he has sorted out all the definitions according to the subject matter and has successfully tried to find their origin.

In the third part comprising six chapters he has compared the definitions of Puruṣottamdeva with that of Śiradeva, Nīlakaṇṭha, Haribhāskara and Nāgeśa. As conclusion Dr. Bhatta propounds that Puruṣottamdeva has given a free thought on the pāṇinian definitions and opened a new chapter of pāṇinian grammar as he has given a subjective criticism of definitions on the practical lines by which one can be decisive in understanding the meaning of pāṇinian sūtras,

At last in appendix (1) Dr. Bhatta has given all the 120 definitions found in *Laghuparibhāṣāvr̥tti* arranging alphabetically with their numbers in the text. Appendix 2 shows the hard work of Dr. Bhatta as here he has arranged alphabetically all the 195 definitions found in *Paribhāṣāpāṭhas* of Vyādi, Puruṣottamdeva, Śiradeva, Nīlakaṇṭha and Haribhāskar with references to *Mahābhāṣya* on *Aṣṭādhyāyī* sūtras.

In all, this study is an original contribution towards the paribhāṣā aspect of Sanskrit grammar in pāṇinian school.

K.C. Vidyalkar

VASUDEVAHIṆḌĪ (MADHYAMA KHAṆḌA) OF DHARMA-SENAGANI MAHATTARA Ed. H.C. Bhayani and R.M. Shah, Pub. L.D Institute of Indology, Ahmedabad—9, 1987, pp. 76+333, Price Rs. 120/-

Dr. Bhayani and Shah has edited the middle portion (Madhyama Khaṇḍa) of Vasudevahiṇḍī of Dharmasenagani. It is the recast of the famous *Bṛhatkathā* narratives into Prakrit language in seventh century.

The authors collected all the five manuscripts available, and comparing them with each other had successfully tried to give an authentic and critical edition of the first part of the same. There are eighteen chapters (lambha) in it and each chapter contains a narration of the incidents of winning a princess by the hero, Vasudeva. The stories are not original but traditional which were found first in *Bṛhatkathā* of Guṇāḍhya in Paiśāchi language and afterwards those included in *Bṛhatkathā-śloka-saṅgraha*, in *Bṛhatkathā-mañjarī* and finally in *Kathāsaritsāgara* of Somadeva in Sanskrit languages. Dr. Bhayani has given some parallel passages found in *Kathāsaritsāgara* in appendix I and in the introduction dealing with the sources of *Vāsudevahindī* Madhyama Khaṇḍa he has given in a table form the parallel stories found in *Kathāsaritsāgara*, *Bṛhatkathā-mañjarī* and *Bṛhatkathā-śloka-saṅgraha*. From this comparative study they have concluded that original *Bṛhatkathā* comprised four major sections- Kathāpīṭha, Kathāmukha, Śarīra and Upasamhāra.

Besides the exhaustive introduction, the text has been divided into three parts. In the first part the authors have given some findings about the critical apparatus and the text constitution. After giving the description of the five manuscripts found, they have shown the interrelationship of the manuscripts and have proved that the manuscript, found from a jain manuscript library at Khambat, written in devanāgarī characters on palm-leaves, is comparatively better than all other manuscripts and is fairly old, hence seems to be the original.

The second part consists the summary of the eighteen chapters in English which has some utility for the readers who are not much acquainted with Prakrit language.

In the third part authors have given the critical notes on the language of the text and concluded that due to the popularity of the narrations and the bid time span of several scribes there are found some influences of Sanskrit, Pāli, Paiśācī, Mahārāṣṭrī and Śauraseni languages which sometime confuse the reader. For this they have reproduced many illustrations of phonetic changes, grammatical forms and their usages in the language. Regarding the style, it is quite clear that the prose style of Subandhu, Bāṇa and Daṇḍin has been clearly imitated. Some examples of this imitation also have been quoted.

After the the text portion in the III appendix the authors have given an index of important words which is very useful for the understanding of the Prakrit text and shows the industrious, scholarly, and original work of them.

K.C. Vidyalkar

PRATYAHĀRA—SŪTRON KĀ NIRMĀTĀ KAUNA by Dr. Bhīm Sen Shastri, Bhaimi Prakashan, 537, Lajpat Rai Market, Delhi, 1984, pp. IV+48, Price Rs. 25/-.

The book under review is originally a research paper in which the authorship of the Pratyāhāra—aphorisms has been discussed in a scholarly manner. The author has dealt with the problem in the light of the Mahābhāṣya, Kāśikāvṛtti, Mahābhāṣyadīpikā of Bhartṛhari and Pradīpa of Kaiyaṭa. He has also explained how these aphorisms came to be known as belonging to Maheśvara.

Refuting the traditional concept that these aphorisms originated from the sounds of the drum (ḍamaru or ḍakkā) of Śiva, the author has established that Pāṇini, the follower of Māheśvara school of Sanskrit grammarians, has borrowed these aphorisms from some ancient work on Sanskrit grammar not available at present and has also amended them according to his own system. Many arguments and documentary evidences have been adduced by the author in support of this theory. This book speaks of the author's intimate knowledge of Sanskrit grammar.

The Appendix has eleven indexes related to the Pratyāhāra-aphorisms employed in the Kātantra Cāndra Jainendra and Śakāṭāyana systems of Sanskrit grammar as also to those used in the Sarasvatī-kaṇṭhābharāṇa, Haimaśabdānuśāsana, Malayagiriśabdānuśāsana, Sārasvatavyākaraṇa, Mugdhabodhavyākaraṇa, Jaumaravyākaraṇa and Harināmāṃṣṭavyākaraṇa. These indexes are very useful insofar as they embody a comparative study of the Pratyāhārasūtra-s in light of various systems of Sanskrit grammar.

At the end, Dr. Shastri provides the text of the Nandikeśvara-kāśikā. The book is nicely got up

S.K. Sharma

SANSKRIT SUBHĀṢITAS IN ENGLISH VERSE (An Anthology), by Veluri Subba Rao, Pub. Swatantra Printers-Bhimavaram, Visakhapatnam-530017, 1972, pp. 1-92, Price Rs. 20/-.

It is a good collection of three hundred Sanskrit Verses. Prof. V. Subba Rao (Plot No. 48, Sector-XI, Muvvalavanipalem, Visakhapatnam-530017) has selected these verses (Subhāṣitas) from various sources.

The author has very appropriately divided these verses under forty heads such as Prayer, Learning and Wisdom, Fate and Fortune, Gift, Effort, Cowards, Friends and Friendship, Renunciation,

Courtesans, Livelihood etc. Sanskrit verses are written in Roman Characters with diacritical marks. The English metrical composition of the Sanskrit verses is given just on the opposite page. An alphabetical Index of contents is also given. Printing mistakes are improved by an Errata, in the end.

It is really a great pleasure to go through the simple and accurate English translation of Sanskrit Subhāṣitas. It is hoped message conveyed through these verses would inspire the readers to lead a practical and ethical life. Students not knowing Sanskrit can also enjoy the under-lying ideas of this metrical composition and would arise interest among them for Sanskrit and Sanskritic culture of Sanskritists and would help them conducting more ably in the society. Although, this book is a small anthology of its kind and lacks mention of sources of verses, we have in this book glimpses of Sanskritist's philosophy and culture; way of life and his aesthetic sensibilities. The author deserves praise for bringing out such ■ useful work and is hoped that each and every verse will fulfil the long-felt want of the scholars. The get up of the book is good and its price very reasonable

M.R. Girdhar

**INFORMATION ON RESEARCH CONDUCTED/
BEING CONDUCTED AT DIFFERENT
UNIVERSITIES / INSTITUTIONS IN INDIA**

TITLE OF DOCTORAL THESES

I. ARCHAEOLOGY

Ph. D. / D. Phil. (Degrees Awarded)

Sr.No.	Title of the Thesis	Research Scholar	University	Year of Award
1	A Technical Study of Megalithic Objects.	Muralidhar Shri Niwas Rao Mudhol	Baroda	1991
2	A Study of the Northern Black Polished Ware Culture.	Anamta Kumar Jena	Kurukshetra	1991
3	Archaeological Settlement Pattern of Gurgaon Distt.	Mohinder Singh	Kurukshetra	1991

Subjects on which Research is being Conducted Ph. D. / D. Phil.

4	Archaeology of Junagadh Distt.	J.Y. Desai	Baroda
5	The Palace Environmental and Prehistoric Studies of Dhadhar Valley (Gujarat).	M.T. Thomas Saji	Baroda
6	The Metal Technology of the Harappans and Copper Hoard Culture : A Comparative Study.	Rajan Sheshadhan	Baroda
7	Urbanization & Urban Centres in Haryana (500 B.C. A.D. 1200)	Sanjay Kumar	Kurukshetra
8	History & Archaeology of Haryana (from c. 300 A.D. to c. 1200 A.D.).	Surinder Kumar Vashist	Kurukshetra

II. ARTS AND CRAFTS

Ph. D. / D. Phil. (Degrees Awarded)

1	Early Medieval Art of Haryana : A Study (c 8th to 12th Century A.D).	Chanderpal Singh	Kurukshetra	1990
2	Saṅgītopaniṣatsāroddhara Eka Vivecānātriaka Adhyayana.	Rakesh Kumar Prabhakar	Lucknow	1990
3	Iconography of Minor Hindu Deities in Northern India.	Sangh Mittra	Lucknow	1990
4	Purāṇic Texts on Sculpture and Architecture with Special Reference to the Matsyapurāṇa.	Anasuya Bhowmik	Jadavpur Calcutta	1991
5	The Terracotta Art of Northern and Western India from c. 2000 B.C. to c. 300 B.C.	Arundhati Banerji	Kurukshetra	1991
6	Women in Indian Art-Her Symbolic and Decorative Significance.	G.S.Bhadoria	Lucknow	1991
7	Interested Relations as Gleaned from Indian Art (Third Century B.C. to twelfth Century A.D.)	Sarla Singh	Lucknow	1991
8	Mahābhārata men Vāstu Kālā.	Kishori Lal	Shimla	1991

Subjects on which Research is being Conducted Ph.D. / D. Phil.

9	Vāstuśilpa - A Study with Reference to Manusuyaya Candrikā	Ouseph. P. V.	Calicut	
10	Artisans and Craftsmen of North India (c.A. D. 7th Century to c. 12th Century).	Kuldeep Singh	Kurukshetra	

11	Forts and Temples of Sonbhadra and Mirzapur Districts (from Earliest Times to 16th c.A.D.)	Rachana	Lucknow
12	Sanskrit Nāṭikāon men Sangīta Yojanā.	Shashi Shrivastava	Lucknow
13	A Study of Dance Motifs as Depicted in Sanskrit.	S. Sarasvati	T.M.V. Pune

III. EPICS AND PURANAS Ph.D. / D. PhilT. (Degrees Awarded)

1	A Critical Study of Viṣṇudharmot tarapurāṇa.	R.P. Sashirekha	Bangalore	1990
2	The Curse and its Effect in the Principal Purāṇas.	Harshavadan M. Jain	Gujarat	1990
3	Harivamśa Purāṇa ke Viṣṇu Parva kā Kāvya Sāstriya Adhyayana.	Arcana Sarraf	H.G.U. Sagar	1990
4	Matsyapurāṇa kā Saṁkṣātmaka Adhyayana.	H.C. Bhatt	Kumaun	1990
5	Śrīmad Bhāgavata men Śrī- Kṛṣṇa.	Mularaja	Kurukshetra	1990
6	Śrīmadbhārgavopapurāṇa m-Adhyayana sampādanamīca.	Brajesh Kumar Shukla	Lucknow	1990
7	A Literary and Cultural Study of the Dasāma Skandha of Srimadbhāgavata.	Narendra M. Trivedi	Gujarat	1991
8	Vālmikiya Rāmāyana men Nārī Pātron kā Saṁkṣātmaka Adhyayana.	Renu Upreti	Kumaun	1991
9	Yama in the Vedas and Purāṇas - A Study.	Kusum P. Meeh	M.S.U. Baroda	1991
10	Kuntī va Gandhārī - yancya Vyakti. Chitrancha Taulanik Vichar.	Usha P. Bobde	Poona	1991

11	A Critical Study of Agnipurana.	Som Lata	V.V.I. Hoshiarpur Punjab	1991
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**Subjects on which Research is being Conducted
Ph. D. / D. Phil.**

12	Siva - Purana ka Alocanatmaka Adhyaya ma.	Sanjay Kumar Tripathi	Allahabad
13	Itinerary of Pandavas during their Exile & the Religious Geography Connected with it.	Vibha G. Vagal	Bombay
14	The Apaddharma in the Mahabharata.	Binal Kunjavithari Trivedi	Gujarat
15	The Dattapurana : A Study.	Dipak Kumar Hira Lal Joshi	Gujarat
16	Ravana as Depicted in the Valmiki Ramayana & in Vimalasuri's Paumacariu.	Dharmendra Dhusabhai Vekariya	Gujarat
17	The Pauranik Conception of Naga : A Study : With Social Ref. to Padma & Skanda Puranas.	Harshaben Manasukhlal Jani	Gujarat
18	The Vayupurana : A Study.	Manasukhlal Kanjibhai Moliya	Gujarat
19	Varahapurana : A Study	Purushottam - bhai Kashiram Patel	Gujarat
20	Vaisnava Puraṇon men Vrata.	Hema Lata Bilthariya	H.G.U. Sagar
21	Srimad Bhagawata ki Pratika Kathaon ka Adhyayana.	Pratima Ramchandra	H.G.U. Sagar
22	Viṣṇu Purana : Eka Adhyayana.	Bhairava Dutt Joshi	Kumaun

23	Śrīmad Bhāgwata Purāṇa ke Nārī Pātron kā Samīkṣātmaka Adhyayana .	Bharati Pandeya	Kumaun
24	Brahma Vaivartapurana Eka Adhyayana.	K.C.Kothari	Kumaun
25	Śrīkṛṣṇacaritāmṛtam : Eka Adhyayana.	Kailash Chandra Joshi	Kumaun
26	Śrī Gargasamhita men Rādha kā Varnana .	Maya Punetha	Kumaun
27	Mārkaṇḍeya Purāṇa : Eka Adhyayana.	Muni Joshi	Kumaun
28	Padmāpurāṇa : Eka Adhyayana.	Niraja Punetha	Kumaun
29	Śrī Varāhapurāṇa : Eka Adhyayana.	Nirmala Kharkavapal	Kumaun
30	Agni Purāṇa evam Gargasamhita kā Samīkṣātmaka Adhyayana.	Nirmala Punetha	Kumaun
31	Dhṛtarāṣṭra kā Jivana Darśana : Mahābhārata ke Sandarbha men.	Pranjna Athaiya	Kumaun
32	Kapila Upapurāṇa kā Sāṃskṛtika Adhyayana.	Prema Pande	Kumaun
33	Sāstriyadrṣṭyā Paurāṇikadrṣṭiyā Cāgnipurāṇasya Samīkṣātmakam Adhyayanam.	Ramesh Chandra	Kumaun
34	Sānskrit Sāhitya men Parasurama kā Carita.	Rekha Arya	Kumaun
35	Nāradiya Purāṇa kā Samīkṣātmaka Adhyayana.	Trilocana Joshi	Kumaun
36	Vāyu Purāṇa : Eka Sāṃskṛtika Adhyayana.	Madhu Jaiswal	Lucknow
37	Śrī Mahābhāgavata Purāṇam : A Study.	Hanusal B. Bhatt	M.S.U. Baroda
38	Origin & Development of Dvisahasra (Guru Charita).	Shruti D. Joshi	M.S.U. Baroda

39	Vālmiki Rāmāyana ki Sūktiyan kā Samikṣātmaka Adhyayana.	Raja Kishor Shukla	R.D.U. Jabalpur
40	A Critical Study of Kandula Purāna.	H.L. Shukla	Saurashtra
41	Rādha in the Purānas.	Minakshi Bhatt	Saurashtra

IV. EPIGRAPHY AND NUMISMATICS

Ph. D. / D. Phil. (Degree Awarded)

1	Joint Comperative and Victory Coin of Ancient India - A Study.	Prashant Srivastava	Lucknow	1990
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Subjects on which Research is being Conducted

Ph. D. / D. Phil.

2	Madhya Pradesh me Prapta Sanskrit Abhilekhon ka Samajika Adhyayana.	Kiran Bakshi	Delhi
3	A Study of the Sanskrit Inscriptions of Bihar.	Sunita Pandey	Delhi
4	Pracina Bharatiya Sikkon para Pasu Pakshi.	J.P. Pandey	Lucknow

V. GEOGRAPHY

Ph. D. / D. Phil. (Degree Awarded)

1	The Historical Geography and Topography of Uttar Pradesh.	Mirdula Misra	Lucknow	1991
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Subjects on which Research is being Conducted
Ph. D. / D. Phil.

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|---|---|------------|--------|
| 2 | Town - Planning of Gujarat (From the Beginning to the 17th Century A.D.). | S. J. Vyas | Baroda |
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VI. HISTORY
Ph. D. / D. Phil. (Degrees Awarded)

- | | | | | |
|---|--|--------------------|-------------|------|
| 1 | The Maukharis and their Times. | H.H.N. Bhatnagar | Kurukshetra | 1990 |
| 2 | A Historical Survey of Hindu and Jain Temples of the Maurya Period : A Critical Study of Architectural Form. | Pranomas B. Parmar | Gujarat | 1991 |
| 3 | The Position of Women in Orissa : A Historical Perspective (from the Earliest Times to the Present). | Utpala Nayak | Kurukshetra | 1991 |
| 4 | Coronation Ceremony in Ancient India upto 1200 A. D. | Mamta Tiwari | Lucknow | 1991 |
| 5 | Buddhist Religion and Art under the Palas of Bengal. | Pujush Bhargava | Lucknow | 1991 |

Subjects on which Research is being Conducted
Ph. D. / D. Phil.

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| 6 | Uttarī - Bhārata men Grāmya - Jīwana (Lagabhaga 600 Īsvī purva se 600 Īsvī taka). | Brij Bala Walia | Kurukshetra |
| 7 | Sati - A Historical Analysis of the Practice of Widow Emulation in Ancient India. | Chitra Tyagi | Kurukshetra |

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|---|--|----------------------|---------|
| 8 | Guilde Organisation in South India (From Earliest Time to 1200 A.D.). | Beena Jain | Lucknow |
| 9 | Nepal kā Sānskritika Itihāsa (1200 Isvī Taka). | Dhacrendra Kumar Rai | Lucknow |

VII. INDIA AND THE WORLD
Ph. D. / D. Phil. (Degrees Awarded)

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|---|--|---------------|---------|------|
| 1 | Bhārata men Bauddha Saṁskṛtikā Udbhava aurā Vikāsa. | Reena Rastogi | Lucknow | 1990 |
| 2 | Ritual Drink in the Iranian and Indian Traditions (from Avestan and Sanskrit Sources). | N.R. Guard. | Bombay | 1991 |

Subjects on which Research is being Conducted
Ph. D. / D. Phil.

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|---|--|-------------------|--------|
| 3 | Foreign Contacts in Ancient India (4th Century B.C. to 14th Century A.D.). | D.K. Sushmita Sen | Baroda |
| 4 | Vedic - Puranic Sources and Burmese Myths and Rituals. | Ram Newaj | Bombay |

VIII. LAW POLITY AND ADMINISTRATION
D. Litt. (Degree Awarded)

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|---|---|--------------|--------|------|
| 1 | Sanskrit Sahitya men Rājanitī aurā Saiddhāntika tathā Vyāvahārika Rūpa - Śrīkr̥ṣṇa aurā Cāṇakya ke Sandarbha men. | Kiran Tandon | Kumaun | 1990 |
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Ph. D. / D. Phil. (Degree Awarded)

2	The Nārada Smṛti : A Historical Sociological, Political and Legal Study.	Sunanda Y. Shastri	Gujarat	1991
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**Subjects on which Research is being Conducted
Ph. D. / D. Phil.**

3	Concept of Law and Administration with Respect to Kautilya's Arthashastra & Smṛti Literature.	T.S. Sundarrajan	Bombay	
4	Vaidika Śāhitya evam Paurāṇika Śāhitya men Rājanīti kā Tulanāmaka Adhyayana.	Alpana Sharma	B.V. Rajasthan	
5	Prāciṇa Bhārata men Antarasthīya. Sambandha evam Rājanayika Avadhāraṇā kā Aitihasika Vivecana. (600 Isvi Pūrva se 600 Isvi Paryanta).	Krishana Pandey	B.V. Rajasthan	
6	Ācārya Cāṇakya ki Drṣṭi men Nyāya evam Daṇḍa Vyavasthā.	Renu Kandpal	Kumaun	
7	Human Rights in Ancient Indian Society.	Geeta Singh	Lucknow	
8	Manusmṛti men Rajadharma-Meghatithi ki Vyākhyā ke Sandarbha men.	Lata Trivedi	Lucknow	
9	Kirātārjunīyam ke Pātron kā Vanaparva ke Sandarbha men Rājanaitika Vislesana.	Jita Ram Kashyap	Shimla	

IX. LINGUISTICS AND GRAMMAR
Subject in which Research is being Conducted
D. Litt.

1	Mahābhārata - Bhāṣā Sāstrīya Adhyayana.	Sarla Dixit	R.D.U. Jabalpur
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Ph. D. / D. Phil. (Degrees Awarded)

2	Kārika in Bhatto ji Dīksita's Commentary.	Uttara Guha	Jadavpur Calcutta	1990
3	Nāmārtha Vicāra	Om Parkash	Kurukshetra	1990
4	Vākya Padiya (Brahma Kāṇḍa): Eka Samikṣātmaka Adhyayana.	Kamadeva Jha	Kurukshetra	1990
5	Kaunda Bhatta kṛta Vaiyākaraṇa Bhūṣaṇasāra : Eka Samikṣātmaka Adhyayana.	Udaya Ram	Kurukshetra	1990
6	Linguistics - Difficulties in Teaching English to Thai Speakers.	Asmimana Adisak	Poona	1990
7	A Critical Study of the Paribhāṣāvṛtti of Puruṣottamadeva .	Narendra Kumar Dash	V.B. Santiniketan.	1990
8	A Comparative Study of Mahābhāṣya and Kāśikā Vṛtti .	Satish Kumar Sharma	V. V. I. Hoshiarpur Punjab	1990
9	Paribhāṣa in Sanskrit Grammar - A Study .	A. Sesha Kumar	Andhra	1991
10	A Critical Study of Vaiyākaraṇa Siddhānta Kaumudi .	O.G.L. Sarma	Andhra	1991
11	Paṇinīya Atidesānā - manuṣīlanam .	S.L. Narasimham	Andhra	1991
12	A Critical Study of Siddhānta Śikṣāvali of Sivayogi Sivācārya .	R.S. Sadasivaiah	Bangalore	1991
13	Anubhūtiśvarūpācāryapraṇi- ta Sārasvata Vyākaraṇa kā Adhyayana .	Lajja Pant	Kumaun	1991

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| 14 | Prakriyākaumudyāh
Prāgvartini
Paṇiniyaprakriyāgranthānā-
m Samikṣātmakam
Adhyayana. | Satya
Narayana
Mishra | Kumaun | 1991 |
| 15 | The Anga, Pada, Bha and
Samhita Rules in the
Astādhyāyī . | Niranjan Pati | Poona | 1991 |
| 16 | Upāsarga in Paṇinian
System . | Sarju Rath | Poona | 1991 |
| 17 | Aśvaghoṣa ke Kriyārūpon
kā Bhāṣika Adhyayana . | Kaushlya | Shimla | 1991 |

**Subjects in which Research is being Conducted
Ph. D. / D. Phil.**

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| 18 | Paṇini - Vyākaraṇa men
Prayukta Samjñāon kā
Samikṣātmaka Adhyayana. | Harendra
Singh | Allahabad |
| 19 | Sanskrit Vyākaraṇa
Paramparā men
Nipātārtha Nirūpana . | Savita Suda | Delhi |
| 20 | A Critical Study of
Grammatical Devices. | Shalini Punjani | Delhi |
| 21 | Paṇiniya Śabdasastra se
Sambaddha Paribhāṣaon
kā Samikṣātmaka
Adhyayana . | Siddhatta
Shakker Singh | Delhi |
| 22 | Comparative Study of the
Śrīpratyaya Prakaraṇas in
Sanskrit Grammatical
Tradition . | Modnath
Vaidyanath
Mishra | Gujrat |
| 23 | A Critical Study of the
Meanings of the
Vibhaktis and their
Viniyoga as Utilized in the
Paṇinian Sūtras. | Tejani
Gautambhai
Munshi | Gujrat |
| 24 | Sātaḥ - Trayam kā Śailī
Vaijñānika evam Bhāṣā
Sāstriya Adhyayana. | Ram Pyasi | H.G.U. Sagar |

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|----|---|---------------------------|-------------------|
| 25 | Bhavabhūti ke Rūpakon
kā Bhāṣā Śāstrīya
Adhyayana. | Veena
Shrivastava | H.G.U. Sagar |
| 26 | Vyakaraṇa Śāstra
Dr̥ṣṭayā Śrī Bhoja Deva -
Viracita Sṃgāra -
Prakaśaḥ . | Vijay Kumar
Shukla | H.G.U. Sagar |
| 27 | Vaiyākaraṇa Siddhānta
para Parama Laghu
Māṇūsā kā eka
Samikṣātmaka
Adhyayana . | Devendra
Prasad Mishra | Kumaun |
| 28 | R̥gveda men Prayukta
Taddhita Padon kā Svāra
- Vivecana . | Anjana Kumari | Kurukshetra |
| 29 | Vaiyākaraṇa - siddhānta -
maṇjūsāgata
'Tinnārthanirupāṇa' : Eka
Samikṣātmaka Adhyayana. | Minakshi
Sachdeva | Kurukshetra |
| 30 | Siddhānta Kaumudī evam
Prakriyā sarvasva kā
Tulanātmaka Adhyayana . | Purushottam
Dass | Kurukshetra |
| 31 | R̥gveda men Prayukta
Kānta Padon kā Svāra -
Vivecana . | Sheela Rani | Kurukshetra |
| 32 | Tattva samāsa sūtra :
Upalabdha Tīkāon ke
Āloka men eka Parīṣilāna . | Veena Grover | Kurukshetra |
| 33 | A Comparative Study of
Indian and Western
Approach to Vedic Verb. | Subodh
Kumar Nanda | V.B. Santiniketan |
| 34 | Gādi Bolī ke Sanskrit
Mūlaka Śabda : Eka Bhāṣā
Vaijñānika Adhyayana :
(Bharamaurī ke Sandarbha
men) . | Chand Kichor | Shimla |
| 35 | Sanskrit Mūlaka Caṇālī
Bhāṣā : Eka Adhyayana . | Shyama Devi
Thakur | Shimla |
| 36 | A Critical Edition of Br̥da
- Spr̥d Pa Pā-ni-ni 'i mdo. | Narendra K.
Dash. | V.B. Santiniketan |

X. LITERATURE AND RHETORICS
Subjects on which Research is being Conducted
D. Litt.

1	A Critical Evaluation of Dr. Satya Vrat Shastri's Creative Works.	Satya Vrata	Kumaun
2	Revisiting Sakuntalam .	G.L.Chaturvedi	R.D.U. Jabalpur

Ph. D. / D. Phil (Degrees Awarded)

3	A Study of Telugu and Sanskrit Vasucaritras.	NSVS Subrahmanyam	Andhra	1990
4	Vāsavadattā in Sanskrit Rūpakas .	T. Suseela	Andhra	1990
5	Practical Criticism in Sanskrit Literature with Special Reference to the Critics of Kashmir .	B.V. Venkatakrishna	Bangalore	1990
6	The History and Poems of the South Indian Sanskrit Poetesses.	S.R. Leela	Bangalore	1990
7	Sanskrit Nāṭakon men Prayoga Dharmitā .	Anil Tripathy	H.G.U. Sagar	1990
8	Mahābhārata ke Adiparva kā Sāli Vaijñānika Adhyayana .	Kamlesh Kumar Thapak	H.G.U. Sagar	1990
9	Rāma-Pānī-Vāda kā Nāṭya Śāstriya Adhyayana .	Namita Aggarwal	H.G.U. Sagar	1990
10	Mandāramaranda Campū ke Nāṭya Śāstriya Ansa kā Vivecana .	Sadhana Jain	H.G.U. Sagar	1990
11	Sanskrit Nāṭaka men Aharya Abhinaya .	Smita Bakhale	H.G.U. Sagar	1990
12	Kādambarī A Literary Study .	Naresh Ray	Jadavpur Calcutta	1990
13	Pāṭañjalinam Śabdarthacintā .	Tapan Sankar Bhattacharya	Jadavpur Calcutta	1990
14	Śrīkṣemadhārī Singh Viracita Surathacarita Mahakāvya kā	Digambara Dutta Kothiyari	Kumaun	1990

15	Samikṣātmaka Adhyayana. Mahākavi Akhilanandasārmapranīta Dayānanda Digvijaya Mahākāvya kā Adhyayana.	Durga Sah	Kumaun	1990
16	Saundarānanda Mahākāvya kā Manovaijñānika Adhyayana .	Geeta Khulve	Kumaun	1990
17	Śrī Anangaharsapranīta Tāpasavatsarāja : Eka Samikṣātmaka Adhyayana.	Kiran Pande	Kumaun	1990
18	Mahamahopādhyāya Āśukavi Śāṅkara lāla Kṛta Candrarabhacarita kā Samikṣātmaka Adhyayana	Nirmala Pande	Kumaun	1990
19	Kāvyaśāstra ke Āloka men Sāhitya Sudhāsindhu kā Samikṣātmaka Adhyayana.	Sudha Paliwal	Kumaun	1990
20	Śṛṅgārika Muktakon ke Sandarbha men Amarusātaka kā Samikṣātmaka Adhyayana.	Prem Chand Sharma	Kurukshetra	1990
21	Jātaka Sāhitya kā Kāvya Śāstriya Mūlyāṅkāna .	Ajara Khatun Asharafa	Lucknow	1990
22	Rgvedīya Sandhiyān evam Samikṣātmaka Adhyayana.	Seema Shrivastav	Lucknow	1990
23	Sanskrit men Hansa Kāvya-Eka Samikṣātmaka Adhyayana .	Suneeta Jhingan	Lucknow	1990
24	Pālidāyāvāṇśa - Critical Study .	Sunita Shrivastav	Lucknow	1990
25	Jonarāja Vyaktitva evam Kṛtitva .	Ratna Trivadi	Lucknow	1990
26	Samskruta Sahityakke Asvaghoshana Koduge (Kannada).	Aswathaiah	Mysore	1990
27	Asvaghosa ki Kṛtiyon kā Sāṁskṛtika Adhyayana.	Roshni Devi	Shimla	1990

28	Bhatta Lakṣmīdhara kṛta Cakrapāṇi Vijaya Mahākāvya kā Anuśilana.	Vimla Kumari Chauhan	Shimla	1990
29	Mahākavi Bhavabhūti ke Nāṭakon men Bimba Yojnā .	Kusum Lata	V.V.I. Hoshiarpur Punjab	1990
30	A Critical Study of Khandadeva's Bhatta Rahasya .	K.R. Suryanarayana	Andhra	1991
31	A Critical Study of Murāri's Anargha Rāghava .	R.S. Deekshitulu	Andhra	1991
32	Ālaṅkārikāḥ Viśveśwaraḥ .	V.S. Deekshitulu	Andhra	1991
33	Sanskrit Sahitya ko Mahilāon Vogaḍāna - Sarveśvaraṇa evam Samikṣatmakā Adhyayana -Vaidika kāla se 17vi Śaṭi taka .	Shiwani Shukla	B.V. Rajasthan	1991
34	A Critical Study of Appayadikṣita's Citramathamsa .	Leelamony C.	Calicut	1991
35	A Critical Study of Samudrabandhu's Commentary on Ālaṅkāra Sarvasva .	Narayanan C.	Calicut	1991
36	A Critical Study of Stylistics in Sanskrit Poetics with Special Reference to Kuntaka .	Vasudevan T.	Calicut	1991
37	Vrtikāra Mallinātha : A Study on the Basis of Pañca-Mahākāvya.	Lata Navnit Parsad Vora	Gujarat	1991
38	Sanskrit Rūpakon men Nandī tathā Bharata- Vākya māpan se Dasavi Śaṭi Taka.	Munna Lal Mishra	H.G.U. Sagar	1991
39	Sanskrit Sahitya men Balarāma kā Caritra .	Ram Gulam Chaube	H.G.U. Sagar	1991

40	Unmīsvī evam Bīsvī Sātabdī ke Sanskrit men Racita Kāvya Śāstriya Granthon kā Samikṣātmaka Adhyayana.	Ram Kumar Khampariya	H.G.U. Sagar	1991
41	Bāṇa ke Sāhitya men Mithaka- Yojanā kā Adhyayana .	Meenakshi Kotwal	Jammu	1991
42	Sanskrit ke Kāvya Śāstriyon ki Dr̥ṣṭi men Kālidāsa .	Sudesh Kumari	Jammu	1991
43	Bhāsa ke Rūpakon men Sistācāra.	Lakshmi Joshi	Kumaun	1991
44	Śrī Rūpa- Goswāmī kṛta Vidagdhamadhavam-Eka Adhyayana.	Naredra Sharma	Kurukshetra	1991
45	Mathura Prasada Dixita kṛta Nāṭakon kā Adhyayana .	Raj Krishna	Kurukshetra	1991
46	Dr. Satyavrata Śāstri : Kavi Tatha Alocaka .	Vinita Singh	Kurukshetra	1991
47	Prākṛta Jaina Anupreksā : Sāhitya kā Adhyayana.	Reeta Aggarwal	Lucknow	1991
48	Kuntī va Gāndhārī ke Vyaktitvon kā Tulanātmaka Adhyayana.	P.Usha Bobade	Poona	1991
49	Raghuvansha evam Jānakiharana kā Tulanātmaka Adhyayana.	Avadhesh Kumar Mishra	R.D.U. Jabalpur	1991
50	Sanskṛita Sāhitye Rupak- nāṭak Prabodhacandrodaya (in Bangali).	Sukriti Biswas	Santinikentan	1991
51	Nāṭya Śāstriya Paramparā men Singabhūpālā kā Yogadāna (Rasārnavaśudhākara ke Viśeṣa Samdarbhā men)	Deepa Pant	Shimla	1991
52	Māgha Viracita Sisūpālā Vadha : Eka Saṁskṛitika Adhyayana .	Pavan Kumar	Shimla	1991
53	Pandita Durga Dutta Śāstri kā Vyaktitva evam	Sukshma Bala Kalia	Shimla	1991

54	Krtittva . The Elements of Love in Gadya Kavya Brhattraya .	Sushma Kumari	V.V.I. Hoshiarpur Punjab	1991
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**Subjects on which Research is being Conducted
Ph. D. / D. Phil.**

55	Dhanapālakṛta Tilaka- Mañjarī - Sāhityika Adhyayana .	Duvati Singh	Allahabad
56	Jayavallabhakṛta Vajjalāggam ka Alocanātmake Adhyayana.	Ghanshyam Chalurwedi	Allahabad
57	Ācārya Bhatta-nāyaka ka Kavyasāstra men Yogadāna .	Jagdish	Allahabad
58	Sāhitya Sudha Sindhu ka Samskātmaka Adhyayana.	Jeet Lal	Allahabad
59	Rajasekhara ki Nāṭya kṛtiyon ka Samskātmaka Adhyayana .	Karuna Pati Tripathi	Allahabad
60	Mṛcchakatika ka Nāṭya Sāstriya Adhyayana .	Kasma Mehrotra	Allahabad
61	Sākalya Malla Viracita Udāra Raghava Mahākavya ka Samskātmaka Adhyayana.	Lal Ji Yadav	Allahabad
62	Mathura Prasada Diksita ki Nāṭya Kṛtiyon ka Samskātmaka Adhyayana.	Mamta Singh	Allahabad
63	Valmiki Rāmāyana men Aupamyā mūlaka Alamkara .	Manorama Tiwari	Allahabad
64	Pāṇḍita Jagannātha ki Kāvya Kṛtiyon ka Sāhityika Adhyayana .	Nilofer Naqui	Allahabad
65	Jaya Singh Surikṛta Hammiramadamardana Mahākāvya ka Sāhityika Adhyayana .	Nirja Pandey	Allahabad

66	Buddhasvāmi kṛta Bihatkathā Ślokaśamgraha kā Ālocanātmaka Adhyayana .	Rajesh Kumar	Allahabad
67	Śāradātanaya kā Sanskrit Nāṭya Śāstra ko Yogādāna .	Rajesh Kumar Mishra	Allahabad
68	Makhaka ke Śrīkanthacaritam kā Sāhityika Adhyayana .	Ram Devi	Allahabad
69	Śānskrit Nāṭya Kā Sandarbha men Pūrva Raṅga evaṁ Prastāvanā kā Samikṣātmaka Adhyayana.	Rupa Upadhyaya	Allahabad
70	Rājasekharakṛta Karpūramāñjarī evaṁ Viśveśvara kṛta Śrī gāramāñjarī kā Tulanātmaka Adhyayana.	Sanjay Kumar	Allahabad
71	Śrī Mahāliṅga Śāstri Dwārā Viracita Nāṭakon kā Sāhityika Adhyayana .	Savita Singh	Allahabad
72	Viśakha Dutta-Pranīta Mudrārāksasam : Eka Samālocanātmaka Adhyayana.	Sharmila Sharma	Allahabad
73	Mahaṣeṇa Kṛta Pradyumnacaritam Mahakāvya kā Sāhityika Adhyayana .	Sudha Dwivedi	Allahabad
74	Damodara Gupta Viracita Kuttanī Matam kā Ālocanātmaka Adhyayana.	Suresh Chander Mishra	Allahabad
75	Bānabhaṭṭa ke Harśacarita kā Sāhityika Adhyayana .	Surya Nath Chaturvedi	Allahabad
76	Kāvya Śāstra men Pratipādita Aucitya Sampradāya kā Samikṣātmaka Adhyayana.	Uma Tripathi	Allahabad

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| 77 | Ādhunika Sanskrit Nāṭya
Kṛtiyon kā Sāhitya
Avadāna . | Meera Trivedi | B.V.
Rajasthan |
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Kaur | Delhi |
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Pathak | Gujarat |

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Trivedi | Gujarat |
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Sagar |
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Gaur | H.G.U.
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| 100 | <i>Sanskrit Vāṇimaya</i> men <i>Nārada</i> . | Manju Lata
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| 103 | <i>Ādhunika Sanskrit Giti-Kāvya</i> kā <i>Vikāsa</i> (1960-89) . | Sanat Kumar
Dube | H.G.U.
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| 104 | <i>Śrīdhara Bhāskara Varnekara</i> <i>Vyaktitva</i> tathā <i>Kṛtitva</i> . | Shrada
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| 105 | <i>Ādhunika Sanskrit Katha Śāhitya</i> kā <i>Vikāsa</i> (1960-1990) . | Shri Shrivastav | H.G.U.
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- Adhyayana . | Asha Vohra | Kumaun |
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| 130 | Buddhacarita kā
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| 131 | Āśvaghoṣakṛta
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kā Kāvya Sāstriya
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| 132 | Īśvaravilāsa Mahākāvya
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| 133 | Adhyayanam .
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| 134 | Kavya Doṣon kā
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| 135 | Ācārya Hemacandrakṛta
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kā Vivecaṇa. | Sunita Joshi | Kumaun |
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Kumari | Kurukshetra |
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| 144 | Raghunātha Śiromani kṛta
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| 146 | Palimilindapan ho Eka
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Shrivastav | Lucknow |
| 153 | Bhedābheda
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| 155 | Locanā evam
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Tripathi | Lucknow |
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187	Kundaṁalā evam Uttarārāmacarita kā Tulanātṁaka Adhyayana- Bhāṣā evam Nāṭakīya Tattvon ke Viśeṣa Sandarbha men.	Sandhya Pande	R.D.U. Jabalpur
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191	Sanskrit ki Pramukha Nāṭyakṛtiyon men Saṅgita Tattva; Bhāṣa, Kālidāsa Sudraka, Bhavabūti evam Rājasēkhara ke Viśeṣa Sandarbha men .	Suchetra Bagadadeva	R.D.U. Jabalpur
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194	Kāvya . Mīmāṁsā kā Śāstriya Adhyayana .	Uma Shankar Tiwari	R.D.U. Jabalpur
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XI MISCELLANEOUS

Subjects on which Research is being Conducted D. Litt.

1	Sanskrit Vāṅgamayā men Paryāvarana Sanrakṣana : Rgveda, Itihāsa, Purāṇa evam Kālidāsa ke Viśeṣa Sandarbha men.	K.N. Shukla	R.D.U. Jabalpur
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Ph. D./ D. Phil.**

6	Sanskrit Koṣakavye Mānabikātabodhah (in Sanskrit) .	Tapasi Banerje	Jadavpur Calcutta
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8	Mālinī Vijayottara tantra kā Samikṣātmaka Adhyayana .	V.K. Vashishth	Jaipur
9	Kalachuṇ Kālina Sanskrit Sāhitya men Nārī .	Asha Shrivastava	R.D.U. Jabalpur
10	Mahābhārata Kālina Śikṣā Pranālī .	B.L. Mishra	R.D. U. Jabalpur
11	Viśvanātha Cakravarti ki Sārarthavarsini kā Samlocanātmaka Adhyayana .	Shakuntala Aggarwal	R.D.U. Jabalpur

**XII. A. PHILOSOPHY AND RELIGION
(BUDDHIST)**

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1	Concept of Yogarūḍhi in Indian Philosophy with Special Reference to Gāṅgeś as Tattvacintāmaṇī .	Subas C.Dash	Poona	1990
2	Gāṅgeśa on Arthapatti .	Kashinath Hota	Poona	1991

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XII B. PHILOSOPHY AND RELIGION (NON - BUDDHIST)

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| 12 | Vijñānavāda aura
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| 22 | Ācārya Kṣemendraviracita
Pranīṇa Mīmāṁsā kā eka
Samikṣātmakā Adhyayana. | Shashi Bala
Verma | Kumaun | 1991 |
| 23 | Nyāya Praveśa Sūtram :
Eka Samikṣātmakā
Adhyayana . | Lakshmi Devi | Kurukshetra | 1991 |
| 24 | A Critical Study of the
Advaita Vedantic Theory
and Practice (With Special
Reference to Śāṅkara and
Vivekānanda). | Rhonda Himes | Kurukshetra | 1991 |
| 25 | Jaina Darśane Jīvatatva . | Jnanaprabha | Poona | 1991 |

26	Mīmāṃsā Darśana and Nyāyavaiśeṣika darśana Sanmata Pratyakṣa Pramaṇa Vimarsa. (in Bengali).	Lalita Chakrabarti	Santiniketan	1991
27	Nyāya-vaiśeṣika and Mīmāṃsā darśane Abhāva (in Bengali).	S. Mukherjee	Santiniketan	1991
28	Nyāyaprekāṣa Vimarsa (Edition & Study in Bengali).	Shivani Bhattacharya	Santiniketan	1991
29	Māṇḍukya kārikā : Eka Samikṣātmaka Adhyayana.	Anil Kumar	Shimla	1991
30	Philosophical and Psychological Study on Prabodha Candrodaya.	Dev Raj Sharma	V.V.I. Hoshiarpur Punjab	1991

Subjects on which Research is being Conducted

Ph. D. / D. Phil.

31	Advaita Vedānta men Avidyā ki Avadhāraṇā.	Anil Kumar Panday	Allahabad
32	Bhāratīya Darśana men Dharma kā Svarūpa - Eka Adhyayana.	Asha Shrivastav	Allahabad
33	Mahatma Gandhi ke Vicāron Para Vedānta kā Prabhāva.	Ashok Kumar Singh	Allahabad
34	Vedānta Paribhāṣa kā Ālocanātmaka Adhyayana.	Mujulesh Vishvakarma	Allahabad
35	Nyāya Vaisēṣika ki Samisrita Prakriyā men Racita Pramukha Granthon kā Samikṣātmaka Adhyayana.	Nisha Khana	Allahabad
36	Viśiṣṭādvaita Vedānta men Jīva ki Avadhāraṇā.	Om Parkash Singh	Allahabad
37	Valmiki Rāmāyaṇa men Upalabdha Darśanika Tattva : Eka Adhyayana.	Ram Kisun	Allahabad
38	Viśiṣṭādvaita men Pramaṇa Mīmāṃsā.	Ravi Raj Pratap Malla	Allahabad

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| 39 | Ergativity and
Passivisation in Gujarati -
A Dichromic Study. | Babubhi K.
Suthar | Bombay |
| 40 | A Critical Study of the
Satsaṅgībhūṣaṇam by
Vasudevanandamuni . | Dipak Kumar W.
Patel | Baroda |
| 41 | Philosophical Elements in
the Vedic Literature (With
Special Reference to Pre
Upanishadic Literature) | Anjani D. Prabhu | Bombay |
| 42 | The Contribution of
Payyur Bhat to the
Mīmāṃsā Philosophy. | Vasudevan
Namboodiri | Calicut |
| 43 | Atharvaveda men Prakṛti
ka Svarūpa. | Rajveer Shastri | Delhi |
| 44 | Smṛti Vāṇmāya men
Pratipādita Sāṅkhya evam
Yoga kā Siddhānta. | Sushma Talwar | Delhi |
| 45 | The Spiritual Philosophy
of Śrīmad Bhāgavadgītā
and its Interpretation by
Śāṅkarācārya and
Prabhupada Bhakti
Vedānta . | Chandrika
Purushottamdas
Desai | Gujarat |
| 46 | Contribution of
Vidyanandaji in the Jaina
Darsāna. | Dilip Kumar
Shantilal
Charan | Gujarat |
| 47 | A Critical Study of Caritra
in the Jaina Darsāna . | Hemalata
Ramaraja
Singhavi | Gujarat |
| 48 | Dharma and Darshan in
the Brhattrayī (Kīrāta,
Sīsū., & Naisa.) . | Indu
Odhavjibhai
Dave | Gujarat |
| 49 | The Jhanasāra of
Upādhyaya Yāsovijayaji :-
A Study . | Malati Kishor
Kumar Shah | Gujarat |
| 50 | A Critical Study of the
Anumāna Pariccheda in the
Nyāyabhūṣana of
Bhāsarvajña. | Nirajan
Kumar Punam
Chand Patel | Gujarat |

51	The Dravyasvarūpa in the Jaina Darsana .	Sadhvi Vidutprabhashri Pravartinipramo dashri	Gujarat
52	Scope of Bhakti in Advaita Vedānta .	Vinod Chandra	Gujarat
53	Jaina Darsana men Sāmyadarsana Samalocanātmaka Adhyayana .	Mohan Bali Vinod Kumar Jain	H.G.U. Sagar
54	Sanskrit men Gīta Sahitya : Eka Adhyayana .	Mohan Singh	Jaipur
55	Epistemologyn Saivisn	Narayan Lal Sharma	Jaipur
56	Paṇḍita Madhusūdana Ojha dvāra Pratipāḍita Brahma Siddhānta .	Rana Sharma	Jaipur
57	Sitikanṭha kā Kāsāmīra Śaiva Darsana ko Yogadāna .	Veena Kumari	Jammu
58	Sīsūpālavadha men Bimbayojana .	Deepa Tiwari	Kumaun
59	Yogavāsisthasya Samalocanātmakam Adhyayana .	K.C. Joshi	Kumaun
60	Swāmi Satyabodhāśrayapranīta Vedāntaprabodha kā Samikṣātmaka Adhyayana.	Mridula Upreti	Kumaun
61	Śrī Yaśovijaya Sūriviracita Jaina Nyāyakhāṇḍana.	Neelam Gupta	Kumaun
62	Vaiṣṇava Pūrāṇon ke Paripreksya men Vaiṣṇava Dharma kā Tulanātmaka evam Vivecanātmaka Adhyayana.	Vinita Pathaka	Kumaun
63	Ācārya Amitagati kṛta Yogasāra Prābhṛta kā Samikṣātmaka Adhyayana.	Anil Kumar	Kurukshetra
64	Amitacandrasūri kṛta Tattvārthasāra : Eka Samikṣātmaka Adhyayana.	Asha Bharti	Kurukshetra

65	Ācārya Haribhadraśūri ke Dārsanika Granthon men Sām̐khyā - Siddhānta : Eka Samikṣatmakā Adhyāyana.	Ravi Kumar	Kurukshetra
66	Śrīmad Varadarāja kṛta Śiva Sūtra Vārtikam kā Dārsanika Adhyāyana .	Anju Tiwari	Lucknow
67	Concept of Rebirth .	Hausala Prasad Tripathi	Lucknow
68	Mādhyaṃika Jñāna Mīmāṃsā .	Kamlesh Kumar	Lucknow
69	Pramāṇas in Nyāya Philosophy .	Om Parkash Singh	Lucknow
70	Bhāratiyā Darsāna men Sāmānya Svarūpa Vicāra .	Raj Kumar	Lucknow
71	The Swarūpa of Māyā in Advaita Vedānta .	Ram Lalan Dubey	Lucknow
72	Srīmad Bhāgawata ke Ekādasa Skandha men Bhakti Darsāna .	Ramesh Kumar	Lucknow
73	Nyāya Epistemology .	Ranjeet Singh	Lucknow
74	Srīmadabhāgawata men Pratipādita Sām̐khyā Yoga Tattva .	Rashmi Mishra	Lucknow
75	Patanjali-Yoga-Samṇata Mānavacetanā ke Āyamon kā Viśeṣaṇātmakā Adhyāyana .	Reena Verma	Lucknow
76	The Concept of Trancendence and Human Knowledge.	Rita Mathur	Lucknow
77	Srīmadbhagavadgītā Tattva Darsāna.	Shailendra Kumar	Lucknow
78	Lokamānya Tilaka Kṛta Śrīmadbhagavadgītā- Rahasya kā Vivecanā) maka Adhyāyana.	Sunceti Melhotra	Lucknow
79	Sahiba Kaula ki Kṛityon kā Dārsanika Anuśilana.	Vinita Shukla	Lucknow

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| 80 | Jyothinrathana
Saivaratnākara ondu
Savimarsa Adhyayana
(Kannada). | C.N.
Basavaraju | Mysore |
| 81 | Pre-Classical Yoga
Philosophy : A Study. | H.P. Devaki | Mysore |
| 82 | Bhāratiya Tattvasāstreṣu
Mokṣaswarūpam : Ekam
Tulanātnakam
Adhyayana. | R.G. Malagi | Mysore |
| 83 | The Concept of Word and
Meaning in Prācīna Nyāya
- A Critical Study. | Ramachndra
Ganapthi Bhat | Mysore |
| 84 | Hindu Paramparā men
Karma-Mīmāṃsā . | Anita
Shrivastava | R.D.U.
Jabalpur |
| 85 | Madhusūdana Sarasvati kā
Advaita Vedānta ko
Yogadāna . | R.P. Dwivedi | R.D.U.
Jabalpur |
| 86 | Bhagavadgītā evam
Bhāgawata men Karma ki
Avadhānā : Eka
Tulanātma ka Adhyayana | Sudha Trivedi | R.D.U.
Jabalpur |
| 87 | Prācīna Nyāyamate
Samasyā O Tarka (in
Bengali). | Sujata Tewari | Santiniketan |
| 88 | The Philosophical
Doctrines as Depicted in
the Tattvārthadhigama -
Sūtra of Umāsvati . | Be BraAmitabi
Mahasati | Saurashtra |
| 89 | Editing and Study of the
Commentary on the
Brahmasūtras by
Viśvanāthasingh . | J.B. Thaker | Saurashtra |
| 90 | A Study of the Taittirīya
Upaniṣad with Special
Reference to the
Commentary of
Śrīśāṅkarācārya and the
Vārttika of Suresvara. | R.J.Bhatt | Saurashtra |

91	A Critical Study of the Tattvārthadīpanibandha (Ch. I & II) of Śrī Vallabhacārya.	S.S. Parikh	Saurashtra
92	Gaudapādīya Advaita Śiddhānta ke Sātha Śūnyavāda kā Tulanātmaka Adhyayana .	Gopal Dutt Sharma	Shimla
93	Mahābhārata Pratipādita Yoga Sandarbhaṇa kā Vivecanātmaka Adhyayana .	Rajesh Kumar Sharma	Shimla
94	The Religion-Philosophical Aspect of the Mārkaṇḍeya Purāṇa with Special Reference to the Chāṇḍī .	Dhirendra Devnath	Tripura
95	Religion and Philosophy of the Minor Upaniṣads .	Panchali Bhattacharjee	Tripura
96	Sāṃkhya Pravacanī - Bhāṣya : Eka Tulanātmaka Adhyayana .	Rameshwar Dutt	V.V.I Hoshiarpur Panjab

XIII. POSITIVE SCIENCE

Subjects on which Research is being Conducted Ph. D. / D. Phil.

1	Pāṇjāla Yoga and Āyurveda : A Comparative Study.	Jitendra Asariya Bhanushali	Gujarat
2	Viṣṇu Dharmottara Purāṇa men Jyotisa Sambandhi Sāmagrī kā Adhyayana .	Kant Kumar Sharma	Jammu

XIV. SOCIAL AND ECONOMIC INSTITUTIONS

Subjects on which Research is being Conducted D. Litt.

1	Textile Industry in Ancient India (From Earliest Times to 1200 A.D.) .	Mamta Misra	Lucknow
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Ph. D. / D. Phil. (Degrees Awarded)

2	Manusmṛti evam. Yājñavalkya Smṛti kā Tulanātmaka Adhyayana.	Pushpa Sanval	Kumaun	1990
3	Position of Women in Northern India During Early Medieval Period. (c.600 to 1200 A.D.).	Ashok Kumar Dikshit	Lucknow	1990
4	Prācīna Bhārata ke Dhārmika Jīvana men Narion ki Sthiti (Vedikakālā se Dvitiya Śatābadi Iski taka).	Manju Khanduri	Lucknow	1990
5	Dharmādhikāra of Sudra Women in Paurāṇika Sāhitya .	Suman Pandey	Lucknow	1990
6	A Study of the Socio Economic Conditions and Guidance in the Northburi Province, Thailand .	Phramaha Chartchai	Poona	1991
7	Śrāddha Prakriyā : Sūtra Sāhitya ke Sandarbha men.	Baldev Raj	Shimla	1991

Subjects in which Research is being Conducted Ph. D. / D. Phil.

8	Kauṭīliya Arthaśāstra men Vivāha evam Uttarādhikāra : Eka Samīkṣātmaka Adhyayana.	Ram Chandra Tiwari	Allahabad	
9	Devala evam Parāśara Smṛtiyon kā Tulanātmaka Adhyayana .	D. Kashyap	Delhi	
10	Upanayana and Vivāha Samskāra in the Pāraskara Grhyasūtra : A Study .	Mohan lal Joshi	Gujarat	
11	Bhāratiya Ācāra Darśana Vaidika Paramparā ke Viśeṣa Sandarbha men .	Akhilesh Malaviya	H.G.U. Sagar	
12	Sanskrit Kāvyesu Smṛti Tattvam.	Rama Kanta Pandey	H. G.U. Sagar	

13	Social Conditions in the Rajatarangini with Special Reference to the Position of Women.	Sikha Saha	Jadavpur Calcutta
14	Dharmaśāstron men Narivisayaka Vyavasthaēn : Adhyayana aura Alocanā.	Chandra Pant	Kumaun
15	Prācīna Kāshmirā kā Ārthika Jīvana (Pratham Satabdi Īsvī sc 1000 Īsvi taka).	Manoj Kumar Srivastava	Lucknow
16	Nītiparaka Kāvya Paramparā men Amitagati kā Yogadāna.	Ranjana Devi	Lucknow
17	Mahābhārata men Pratipādita Strīdharmā - Eka-Samīksā.	Sarita Singh	Lucknow
18	Smrtiyon men Ācara Mīmāṃsā : Manu, Yājñavalkya aura Prāsara Smrti ke Sandarbha men.	Usha Joshi	Shimla
19	Economic Aspects in Sanskrit Literature - A Study.	Prabir Kumar Das	Tripura

XV. VEDIC STUDIES D. Litt. (Degree Awarded)

1	Brahmanagrantha - eka Anuśilana.	Ranjana	Kumaun	1991
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Subject on which Research is being Conducted D.Litt.

2	Pañca Rātra kā Udbhava aura Vikasa .	Chandra Chaturvedi	R.D.U. Jabalpur
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Ph. D. / D. Phil (Degrees Awarded)

3	Taittiriya Pratisākhya Vyākhyāsarani .	O. Seeta	Andhra	1990
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4	A Comparative Study of the Pratisākyas .	Sukla	Calcutta	1990
5	Concept of Jāṭavedas in Vedic Literature .	Chakrabarty Sacchidanand Mahapatra	Kurukshetra	1990
6	Ārsa Mahākāvya men Śikṣā .	Puspa Bhalke	Shimla	1990
7	A Critical Study of the Paribhāṣāvṛtti of Puruṣottamadeva .	Narendra Kumar Dash	V. B. Santinikentan	1990
8	Vidhi atirikta Caturvidha Veda Vākyaṇ kāmīmāmsā Śāstra Sammata Svarūpa Nirūpana.	Gayatri Mishra	Allahabad	1991
9	Sāmaveda : Eka Adhyayana.	Pratibha	Jammu	1991
10	Pramukha Upaniṣdon men Ācaratattva Mīmāmsā.	Govind Ram Badoni	V. V. I. Hoshiarpur Panjab	1991

Subjects on which Research is being Conducted
Ph. D. / D. Phil.

11	Chāndogya Upaniṣad para Śaṅkarācārya Viracita Bhāṣya : Eka Samikṣātmaka Adhyayana.	Darsharath Prasad	Allahabad
12	Rgveda men Aśvinau kāmīmāmsā Samikṣātmaka Adhyayana.	Dinesh Datt Ojha	Allahabad
13	Vedon men Pratibimbita Samāja kāmīmāmsā Svarūpa.	Isha Narayana Singh	Allahabad
14	Rgveda ke Saptama Maṇḍala kāmīmāmsā Alocanātmaka Adhyayana.	Kiran Dube	Allahabad
15	Āvestā ke Mihiriyasta tathā Rgveda ke Mitra Sūkta kāmīmāmsā Tulanātmaka Adhyayana.	Meena Dixit	Allahabad
16	Rgveda - Daśamaṇḍala kāmīmāmsā Samskr̥tika Adhyayana.	Priti Sinha	Allahabad
17	Bṛāhmaṇa Granthon men Soma : Eka Samikṣātmaka Adhyayana.	Sameer Kumar Tripathi	Allahabad

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| 18 | Rgveda ke Pancama
Mandala k̄a Sam̄ikṣātma
Adhyayana. | Shalini Shukla | Allahabad |
| 19 | Rgveda Caturtha mandala
ke Indra Sukton k̄a
Alocanātma Adhyayana. | Shiva Kumar
Tripathi | Allahabad |
| 20 | Rgveda ke Saptama
Mandala k̄a Alocanātma
Adhyayana | Sudha Gupta | Allahabad |
| 21 | Yaduvendramahākāvya of
Nīlakantha with the
Commentary of V.S.
Ranade : A Critical Study . | S.Y. Wakankar | Baroda |
| 22 | Bharata Samhita - A
Critical Study . | Manoharan. R. | Calicut |
| 23 | Synonyms in the
Brhatrayi. | H. Purnima | Delhi |
| 24 | Atharvaveda men Nipāta .
Svarūpa Nirūpana . | Hare Ram
Chaudhari | Delhi |
| 25 | Vaidika Vānmaṃ ko
Mahārāṣṭra k̄a Yogadāna . | Raghu Nath
Kubre | Delhi |
| 26 | Yajurvediṃ Samāja . | Rashmi Mehra | Delhi |
| 27 | A Literary Study of the
Yajurveda . | Dinesh Chandra
Jetha lal
Thakur | Gujarat |
| 28 | Sanskrit men Śikṣā
Granthon ki Parampara . | Vyas Muni
Chaturvedi | H.G.U.
Sagar |
| 29 | Sāyana's Methodology in
Interpreting the Veda . | Indrani Datta | Jadavpur
Calcutta |
| 30 | Mādhyaṃdina Śatapatha
Brahmanasya Yaganam
Samalocanātma dhyayanam
: (Asomayagam) . | Soma Dutta | Jaipur |
| 31 | Yajñavijñāna :
Anusandhanātma
Vivecena . | Sunil Kumar
Sexena | Jaipur |
| 32 | Dasam Mandala k̄a
Tulanātma evam
Vivecanātma
Adhyayana. | Usha Dixit | Jaipur |
| 33 | Patanjali ke Aṣṭāṅgayoga
k̄a Sam̄ikṣātma
Adhyayana . | Dhara Vallabha
Pande | Kumaun |

34	Vaidikasāhitye Sūryatattvapariśīlanam .	V.C. Dhariyal	Kumaun
35	Garga Saṁhitā : Eka Samikṣātmaka Adhyayana.	Veena Verma	Kumaun
36	Purānagata Vaidika Akhyāna : Eka Samikṣātmaka Adhyayana.	Kirti Davesar	Kurukshetra
37	Vaidika Saṁhitāon men Matarīśvā : Eka Adhyayana.	Sabira Sharma	Kurukshetra
38	Sukla Yajurveda ki Mādhyandina Saṁhitā men Kāvya Tattva .	Someshver Datt	Kurukshetra
39	Mahābhāratagata Vaidika Akhyāna : Eka Samaśocanātmaka Adhyayana.	Sultan Singh	Kurukshetra
40	Vedic Materials in the Principal Sanskrit Mahākavyas.	Trilocana Behra	Kurukshetra
41	Laugaksi Grhya Sūtra - Eka Adhyayana.	Amita Kumari	Lucknow
42	Rgvidhāna aura Sāmavidhāna Brāhmanon kā Tulanātmaka Adhyayana.	Anju Aggarwal	Lucknow
43	Atharvavedīya Pariśīsta Granthon kā Parisīlana.	Anju Duba	Lucknow
44	Atharvavedīya Kausika Sūtra : Eka Adhyayana.	Asha Shrivastav	Lucknow
45	Vedabhāṣya Paramparā men Śrīpāda Damodara Sātavalekara kā Yogadāna.	Neelam Gupta	Lucknow
46	Uttara Vaidika Vanmayā aura Tāntrika Vicāradhārā.	Prena Varshneya	Lucknow
47	Aupanīśdikam Sikṣādarsānam .	Ram Babu	Lucknow
48	Brāhmana Granthon ki Aścayikāon kā Śrauta Paraka Adhyayana .	Sunita Lodhi	Lucknow

49	Pramukha Upāṇiṣadon men Upāsānā.	Sunita Tripathi	Lucknow
50	Dashoanishattugalu Mattu Ānandatīrtharu - Ondu Adhyayana (Kannada).	Shrisha Kumar M.K.	Mysore
51	Rgveda men Angirāsīya Śūkton kā Samikṣātmaka Adhyayana.	Pancham lal Jhariya	R.D.U. Jabalpur
52	Atharvaveda ki Śūktiyoṇ kā Adhyayana.	Vibha Shukla	R.D.U. Jabalpur
53	Nirukta Tathā Bṛhaddevatā : Eka Tulanatmaka Adhyayana.	Baldev Sharma	Shimla
54.	The Tenth Maṇḍal of the Rgveda : An Analytical Study.	Kanti lala Chakraborty	Tripura
55	Chāndogyopaniṣad - A Study.	Shila Pinkayasstha	Tripura
56	A Study on Vedic Verbal Roots.	Subodh Kumar Nanda	V.B. Santiniketan

RESEARCH INSTITUTIONS IN INDIA

CALCUTTA

The Asiatic Society, Calcutta

Asiatic Society is the oldest institution for research in the field of Indological study recognised by the Government of India as an institution of national importance. It is the repository of large number of ancient manuscripts in all languages and scripts numbering more than one and half lac. It has collections of priceless manuscripts from Fort William College, Calcutta, Tipu Sultan Collection, Indian Museum Collection, Govt. Collection, Radhakant Dev Bahadur Collection etc. Three volumes of descriptive catalogues of Sanskrit manuscripts dealing with Indian Philosophy, Dharma Śāstra, and all subjects in the Radhakanta Dev Bahadur Collection are ready, awaiting publication.

At present the work of cataloguing manuscripts which could not be catalogued before is going at accelerated pace. More than 3000 Sanskrit manuscripts and 1000 Tibetan Xylograph have been catalogued in recent months. Śrīkālacakrarāja Tantra edited by Biswanath Banerji, Tīrtha Cintāmaṇi of Vācaspati Miśra, Matysendra Saṁhitā ed. by D.B. Sen Sharma have been published in this series during last two years. A book on late medieval temples in Bengal by David J. Maclichion, a monograph on Aśvaghoṣa by B.C. Law have been published recently.

The Society has initiated many research projects in the field of Indology inducting many eminent scholars and junior fellows. Some of the projects undertaken by the Society are—Spiritual Values in Ancient India, India's Concept of Ecological and Aesthetic Values in ancient times gleaned from literary sources, Encyclopaedia Asiatica, A Study of Medicine in ancient and mediaeval India, Heritage India.

The Sanskrit Dept. Jadavpur University, Jadavpur, Calcutta—32.

After reviewing the contribution made by the Sanskrit Dept. of Jadavpur University, the University Grants Commission, New Delhi has given the Department the status of the Department of Special Assistance. The post of Professor and two posts of Reader has been given to it. Some research projects have been undertaken by these teachers in the field—Sanskrit Kāvya Śāstra, Nyāya and Buddhist Logic, Sculpture and

Architecture based on Purāṇic texts. Considerable progress in research has been made in these fields. Two works on the study of Kāvya Śāstra and Nyāya and Buddhist Logic by Dr. Bijoja Goswami and Dr. Nandita Banerji are ready and awaiting publication. Research work on sculpture and architecture under the supervision of Dr. Manabendu Banerji is in progress.

DELHI

Department of Sanskrit

This Department has published the following books :—

1. Tārā—The Supreme Goddess by Prof. Pushpendra Kumar.
2. Integral Non-dualism : A Critical Exposition of Vijñāna-Bhikṣu's System of Philosophy by Kanshi Ram of Hans Raj College, Delhi University.
3. Vijñaptimātratā Siddhi by Tulsi Ram Sharma.
4. An Introduction to Buddhist Philosophy by Tulsi Ram Sharma.

The following Publications are under print :—

1. Aṣṭādhyāyī Padānukrama Kośa (With Commentary) by Avānindra Kumar.
2. Bhakti in Vaiṣṇava Rasa Śāstra by Radhunath Sharma, School of Course, Delhi University.

Projects :—

With the financial assistance from the U.G.C., Prof. Pushpendra Kumar is continuing the Major project—1986, 'Descriptive Catalogue of Sanskrit Inscriptions'. 'The Cultural Heritage from the Purāṇas' is also under Pushpendra Kumar. It is self-financed project. Projects under S.P. Narang :—

1. Pada Index of Classical Sanskrit Poetry (Based on 1800 Poems).
2. Kālidāsa Bibliography Vol. II, U.G.C. Project.

Projects under R.S. Nagar :—

1. A Lexicography of the Kāvya Prakāśa of Mammaṭa with Reference to Sanskrit Commentaries.

2. Kāvya Prakāśa of Mammata : -- Critical Edition along with eighteen old Sanskrit Commentaries.

POONA

Department of Sanskrit and Pali Languages of Poona University

The staff of the department has been participating in the research projects of the C.A.S.S. as well as other institutes. At present the teachers are engaged in the following research projects

1. Critical Edition of the Aṣṭādhyāyī of Pāṇini.
2. A Source-Book of Pre-Pāṇinian Linguistics (in Collaboration with NISTADS, Delhi)
3. A New Concordance to Upaniṣads.
4. A New Vedic Concordance (a Project of Tilak Maharashtra Vidyapeeth Deemed University, Pune).
5. The Śrauta Lexicon.

In addition to this the teachers are engaged in their personal research. Following research projects are undertaken by the teachers in the department.

1. Translation of the Śrautasūtra.
2. The Brahmasūtras : A Critical Appraisal.
3. A Critical Study of the Nidānasūtra.
4. Indian Aesthetics.
5. Kauṭīliya Arthaśāstra.
6. Computational Model for the Aṣṭādhyāyī.

So far more than 50 books and 500 research papers written by the staff of the department have been published.

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2. Publication of Unpublished MSS.
3. A Concordance of the Upaniṣads.
4. A New Edition of the Aṣṭādhyāyī.
5. Pre-Pāṇinian Linguistics.
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7. A Concordance of Vedic Compounds interpreted by Veda.

BOOKS RECEIVED

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| 1. Prācīna Ardhamā-gadhī ki Khoj men. | K. R. Chandra | Prakrit Jain Vidya Vikasa Fund Ahmedabad. |
| 2. Sanskrit Subhāṣitās in English Verses (Athology). | Vellurisubba Rao | Andhra University Vishakhapatnam—530003. |
| 3. Sundrimegha Sande-śāparanamyā Dāk-ṣiṇātyā-Meghasande-śakāvyam. | Vellurisubba Rao | Andhra University Vishakhapatnam—530003. |
| 4. Janakajā Nanda-nāṭakam. | Kalya Laksmi Narasimha | M/S Rajan & Co., No. 1. Goomesh Street, Madras—600001. |
| 5. Svayambhūdevas Ritthapemicariya (Harivaṁśapurāṇa) Part-II (1) Kurukamḍa | Ram Singh Tomar | Prakrit Text Society Ahmedabad. |
| 6. Samyaka Darśana Vicāra. | Panachand B. Mehta | Prakrit Text Society Ahmedabad. |
| 7. A Study of Mahima-bhaṭṭa's Vyakti-viveka. | C. Rajendra | C. Rajendra with the Assistance from the Ministry of Human Resource Development, Govt. of India. |
| 8. Research in Sanskrit. | K. V. Sharma | Kuppuswami Sastri Research Institute Adarsh Sanskrit Shodha Samsthan Madras—600004. |
| 9. Manuscripts Collec-tion of the Deśa-maṅgalam Vāriyam. | K. V. Sharma | Kuppuswami Sastri Research Institute Adarsh Sanskrit Shodha Samsthan Madras—600004. |

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| 10. A Study of Jayanta Bhaṭṭ's Nyāya māñ-jarī : A Mature Sanskrit Work on Indian Logic (Pt. 1) | Nagin J. Shah | Dr. Jagruti Dilip Sheth, Ph.D. Sanskrit Grantha-mala-1, 23, Valkeshvar Society, Bhadrapura, Ambawadi, Ahmedabad - 380015. |
| 11. Religion and Philosophy of the Jainas. | Virchand Gandhi | Lalit C. Shah (Trustee International Centre for Jain Studies of the Gujarat Vidyapeetha, 21, Savmya Apartments Navarangura, Ahmedabad - 380014 |
| 12. Concept of Pratikramāṇa. | Ed. & Translated by Nagin J. Shah & Madhu Sen | Vinod Reva-Shankar Tripathi Secretary, Gujarat Vidyapith Mandal, Gujarat Vidyapitha Ahmedabad - 380014. |
| 13. The Taittirīya Upaniṣad. | Translated by Swami Muni Narayan Prasad | K. Rai Mittal, Managing Director D.K. Print : World Ltd., Regd. Office : H-12, Bali Nagar, New Delhi - 110015. |
| 14. Karma and Reincarnation. | Translated by Swami Muni Narayan Prasad | K. Rai Mittal Managing Director D.K. Print World Ltd., Regd. Office H-12, Bali Nagar, New Delhi-110015 |
| 15. The Bṛhadāraṇyaka Upaniṣad. | Commentary By Nitya Chaitanya Yati | K. Rai Mittal Managing Director D.K. Print World Ltd., Regd. Office H-12, Bali Nagar, New Delhi - 110015. |
| 16. Bhagavad Gītā | Commentary by Nitya Chaitanya Yati | K. Rai Mittal Managing Director D.K. Print World Ltd. Regd. Office H-12, Bali Nagar, New Delhi, 110015. |

17. Navamuktā Śatakam A.V. Subra
(Eulogies on the Manian
Pāṇḍya, Cōla and
Cera Princes). Kuppuswami Sastri Re-
search Institute, Madras.
18. Guru Jambheśvar Rohtas Kumar Nirmal Book Agency
Vāṇi : Dārśanika Viś- Suthar 322/8, Indira Colony
leṣaṇa. (Near Rudra Toky),
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19. A Study of the Suzuko Ohira Prakrit Text Society,
Bhagavatīśūtra : A Ahmedabad—9.
Chronological Analysis.

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